# Miniature Paintings

from the Sri Motichand Khajanchi Collection

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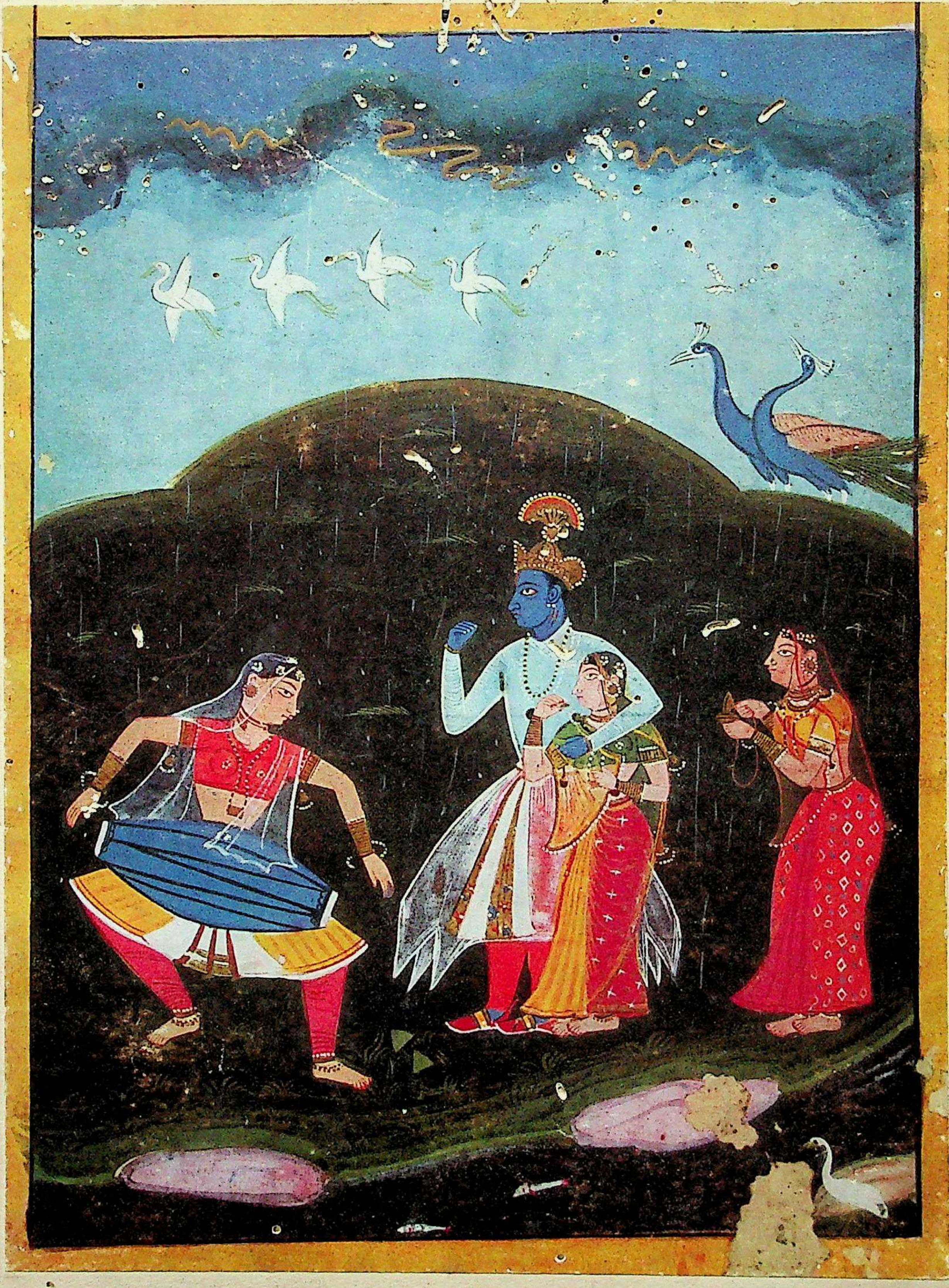

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LALIT KALĀ AKADEMI

ललित कला

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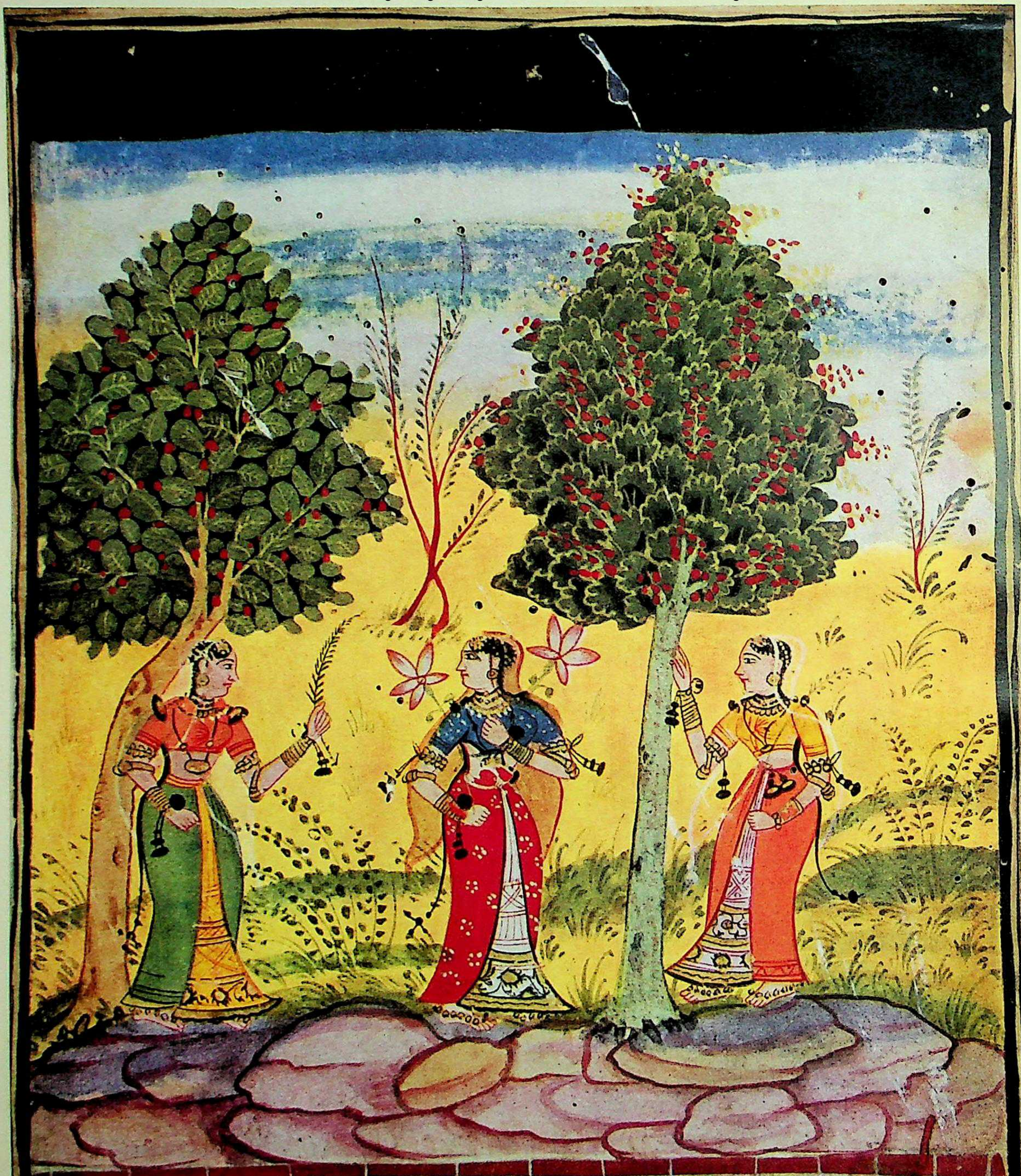
A Catalogue of the Exhibition of the
Sri Motichand Khajanchi Collection
Held by the Lalit Kalā Akademi, 1960



Rāginī Gaurī. From a *Rāgamālā* series. Popular Mughal school. Probably painted at Agra or another centre of Mughal painting, *c.* 1615 A.D. Same size. (no. 13a)

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# FOREWORD

There are several private collections of Indian art in India which are not easily accessible to the public. But they are nevertheless important, and it is desirable that they should be better known. One of these important collections is that of Sri Motichand Khajanchi of Bikaner, which is particularly rich in fine miniatures. These are notable not only for their aesthetic appeal, but also supply much useful material for elucidation of various problems relating to the chronology and development of certain schools of Indian miniature painting. Sri Khajanchi, who is an enlightened connoisseur, himself suggested to the Akademi that an exhibition of selected paintings from his collection should be held at important centres in India. The Akademi gratefully accepted this offer, and a representative selection from the Khajanchi collection was made by Rai Krishnadasa and Sri Karl Khandalavala for exhibition at three centres, namely Delhi, Bombay and Calcutta. In view of the importance of the collection it was decided that an illustrated catalogue of the exhibits be prepared. In the course of preparation of this catalogue, the compilers have received much help on various matters from Sri Khajanchi, who takes a very keen interest in his miniatures, and is particularly knowledgable about the Bikaner school, of which he possesses many dated examples. The compilers wish to express their thanks to Sri Khajanchi in this behalf.

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# INTRODUCTION

This catalogue proceeds on the basis that those who may have occasion to utilize it are at least familiar with the basic topics dealt with therein. It may also be observed that the compilers have avoided any detailed discussion of the many controversial matters which await solution. They have on occasion indicated their preference for a particular viewpoint, but generally they have remained content to point out the various theories, often too rapidly changing, that hold the field. Yet there are certain pitfalls which, in their opinion, require to be avoided. One is the tendency to create new schools with the discovery of each new Ms., each new collection and sometimes even on the discovery of a miniature or two. This attitude overlooks the fact that several varying styles may have prevailed in large areas such as Mewar, Marwar, Malwa etc. It also fails to give adequate importance to the inventiveness of Indian artists. It should be clear to those who have seen a large number of miniatures that Indian artist-families not infrequently varied the accustomed norm of a particular area with quite intriguing results which are mistaken for new schools. One must also take into account the migration of artists, for one cause or another, of which we have positive evidence. Another danger is in relation to chronology and provenance. This is often based on slender foundations without taking into consideration the fact that certain stylistic features have persisted for a long time; that there were folk styles alongside more finished and competent output and that a distinction must be drawn between what is archaistic and what is truly archaic. Classification and dating in many cases must ultimately be a matter of conjecture, and therefore it is wise to indicate the conjectural element whenever it is known to be present. If the compilers in several instances have refrained from expressing definite views or making categorical pronouncements, it is because they desire to err on the side of caution in a publication of this nature.

The earliest examples of miniature painting which we possess are the small palm leaf Ms. illustrations from Gujarat done under the Solaṅkīs from the 11th century A.D. and the Ms. illustrations on similar material from Bengal under the Pālas about the same period. In both cases the output is entirely hieratic in character. In Gujarat the motivating force was Jainism, while in Bengal it was Buddhism. All this is well-known, but certain misconceptions which prevail require consideration. Such Mss., at least as far as those of the Western Indian style are concerned, even when they were financed by lay followers of these religions, no matter what their status, did not remain with them. They were always commissioned for the purpose of being presented to the religious preceptors of the donors. The paintings were not meant for mere enjoyment, nor was their creation due to any concept of art for art's sake. They were purely illustrative of the blessed ones, the Tīrthaṅkaras and Buddhas who were the subject of adoration. In course of time the illustrations became more ambitious, particularly in Gujarat, where paper began to supplant the palm-leaf medium in the latter half of the 14th century A.D., and not after 1400 A.D. as is commonly supposed. In the canonical literature of the Jainas, the *Kalpasūtra*, with or without the *Kālakāchārya Kathā*, was copied and illustrated more frequently than any other work. Lay followers of the faith who had these Mss. copied and illustrated used to present such copies to Jaina monks, as acts of religious merit, who in turn preserved them carefully. Once a year they would be utilized during the Paryushaṇa when the *Kalpasūtra* would be read to the congregation and the illustrated leaves put on a lacquered or other decorative bookstand for the followers of the faith to see. It was in truth a method of inspiring religious devotion, reinforcing what was read by illustrations of the Tīrthaṅkaras and events from their lives as related in the *Kalpasūtra*. Many of the Mss. were deposited in the Jaina *bhaṇḍāras* or libraries maintained by the monks, and these consequently grew into great repositories of Jaina canonical literature. These Ms. illustrations are often discussed without understanding their use and purport, but once that is realized, it is easy to see why such illustrations remained stereotyped for centuries. It is also possible to understand why some were more gorgeously illustrated than others. The desire for greater religious merit in certain wealthy lay patrons led to the commissioning of the more elaborate Mss. which are characteristic of the late 15th and early 16th centuries and belong to what has been referred to as the "opulent period" of the paper Ms. illustrations.

The followers of the Jaina faith, though numerous in Gujarat, were not confined to that province, and the result was that the *Kalpasūtra* and other Mss. were copied and illustrated for being presented to Jaina monks by lay devotees in other parts of the country, such as Rajasthan, Malwa, and Jaunpur.

From as early as the 14th century these Ms. illustrations, when picturing the story of Kālaka, had not unnaturally adopted Timūrid types clad in Timūrid costumes for depicting the Sāhīs of the Kālaka story, but the Jaina characters and deities never varied, always being depicted with a sharp projecting nose, the farther projecting eye and pointed double chin. In a few minor details such as the flowering spray motif, curling cloud forms, horses, rocks and border designs, the influence of Persian painting can be seen,[1] but by far and large the style remained unaffected and till the late 16th century this form of painting, even when it dealt with secular literature, never abandoned its stylistic peculiarities. Only in one Ms. of the *Kalpasūtra*, namely the famous copy of the Devasānā Pāḍā Bhaṇḍār of Ahmedabad, we find decorative border panels which were frankly influenced by Timūrid painting. The illustrator had probably seen a *Shāh Nāmah* or another Ms. of that period and borrowed themes and motifs from it for utilization as border decoration. But this is a solitary example and we have not to date another such instance, for the folios in the Sarabhai Nawab collection are from the same Ms. and not from another Ms., as has been hitherto supposed. We are aware that of late some writers have purported to see marked Persian influence in the development of the Western Indian or Gujarati style,[2] particularly in the *Kalpasūtra* of Mandu dated 1439 A.D. and that of Jaunpur dated 1465 A.D., though unfortunately that influence has not been indicated by any concrete analysis. Our difficulty in the acceptance of this viewpoint is that when such folios are put alongside Timūrid miniatures, they are so widely different in concept, composition, colouring and drawing, that no resemblance is discernible save in the details referred to above, and in the Sāhī types of the Kālaka story.

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[1] Karl Khandalavala and Moti Chandra, "A Consideration of an Illustrated Ms. from Maṇḍapadurga (Mandu) Dated 1439 A.D.," *Lalit Kalā*, No. 6, pp. 8-29.

[2] Both nomenclatures are used. Some writers favour one and some the other.

But though the tenor of the Western Indian or Gujarati school remained more or less the same, we have to consider if there were any other schools of painting that existed side by side at the courts of the Sultāns of Gujarat, Malwa, Jaunpur etc. Barring a very few isolated Mss. such as the *Ni'mat Nāmah* of the India Office Library, some folios of a *Shāh Nāmah* in the Bhārat Kalā Bhavan, Banaras, four folios from an unidentified Ms. in the late N. C. Mehta collection and a Ms. which Richard Ettinghausen has referred to,[1] we know too little at present to enable us to predicate the existence of regular schools of painting at the various Sultanate courts. We must await further evidence.

There is a group of paintings now well-known because of the controversies which it has aroused, and which has been designated as the *Laur Chandā-Chaurapañchāśikā* group. This designation was adopted because the first two sets of the group to be discovered were the *Laur Chandā* of the Lahore Museum and the *Chaurapañchāśikā*[2] of the late N. C. Mehta collection. The paintings of this group are also often referred to by critics of Indian art as being of the "*kulāhdār*" type, because the most prominent feature of these paintings is the *kulāhdār* turban which most of the male characters wear.

Though these paintings are treated as a group, it is not at all certain that they all hail from the same area. In fact the only information with regard to provenance which we possess is that one Ms. of this group, namely a *Mahāpurāṇa* dated 1540 A.D., was painted at Palam near Delhi by a Kāyastha family and that the find spot of the *Chaurapañchāśikā* was Pratapgadh. The *Mahāpurāṇa* seems almost certainly to be the earliest Ms. of this group, and thus we have a starting point for further deductions, all tentative in character, as the problems relating to this group cannot be said to be solved. Hence we are averse to making definite pronouncements about the provenance and dating of the illustrations of this group. In passing, we may observe that the *kulāhdār* turban is also seen in the *Ni'mat Nāmah* of the India Office Library. If this Ms. can be ascribed to *c.* 1500-1510 A.D., as has been done by Robert Skelton,[3] the discoverer of this Ms., a date which is not improbable though not certain, then we have evidence of the use of the *kulāhdār* turban under the Khaljīs at Mandu at the beginning of the 16th century. It seems to be an Afghan type turban, and may have had a vogue even with Hindus prior to the establishment of Mughal rule and even for a short time thereafter, as suggested by its presence in the Delhi *Mahāpurāṇa* of 1540 A.D. But the *Ni'mat Nāmah* does not help us in solving the problems relating to the dating and provenance of the *kulāhdār* type of paintings, for it is largely an imitation of the provincial Shiraz school of the late Timūrid period mixed with some Indian elements derived from the Western Indian or Gujarati style which was already in vogue at Mandu, as seen in the *Kalpasūtra* of 1439 A.D. It has thus no significant bearing on the development of the *Laur Chandā-Chaurapañchāśikā* group. That however is not the case with the *Mahāpurāṇa* of 1540 A.D.[1] Here we have the earliest dated paintings of the *kulāhdār* group, derived from a tradition about a century older, for we see the ancestry of the *Mahāpurāṇa* of 1540 A.D. in Mss. such as the Mandu *Kalpasūtra* of 1439 A.D. and the Jaunpur *Kalpasūtra* of 1465. One of the most important points to be noted in the *Mahāpurāṇa* of 1540 is that though the *kulāhdār* turban is present, the four- or six-pointed *jāmā*, which we have designated the *chākdār jāmā*[2] was not in vogue in 1540 A.D. It is also not seen in the *Ni'mat Nāmah*, which has been ascribed to Mandu, 1500-1510 A.D. If the *chākdār jāmā* was a popular Hindu or Muslim style of garment in India prior to Akbar's reign, one would normally have expected it to be seen in either the *Ni'mat Nāmah* or the *Mahāpurāṇa* of 1540 A.D. Though the problem of the *chākdār jāmā* is still very far from a solution, the truth may be that its widespread adoption was due to the vogue given to it at Akbar's court between 1567 and 1600 A.D. From where Akbar adopted it, assuming he did adopt it and that it was not a creation of his court, we cannot say. It may have been an old Indian fashion in some part of the country but not much in use until Akbar took a fancy to it and popularized it. If that be the true position then the *chākdār jāmā* is a matter of much importance in the dating of the miniatures of the *kulāhdār* group, for wherever the *chākdār jāmā* is present we can fairly assume that the paintings are not pre-Akbari and are likely to belong to a period ranging between 1570 to 1600 A.D. With regard to the dating of the *kulāhdār* group of miniatures, some writers, namely Dr. Moti Chandra and Pramod Chandra, suggest round about 1570-1580 A.D. as the most likely date for most of these paintings, including the Lahore Museum *Laur Chandā* and the *Chaurapañchāśikā*, basing their opinion on the degree of development from the *Mahāpurāṇa* of 1540 A.D., while others, such as Norman Brown, Dimand and Karl Khandalavala, seem prepared to countenance the possibility of a date even as late as *c.* 1600 A.D., without definitely controverting the earlier dating. In this connection it may be noted that a Ms. called *Pārśvanātha Vivāhalu* in the Boston Museum, obviously related to this group, is dated 1576 A.D.[3] The miniatures are in a rather crude style and thus fairly comparable to the folkish *Laur-Chandā* miniatures or the *Mṛigāvatī* set in the Bhārat Kalā Bhavan.[4] But the question which remains to be resolved is whether the Boston Museum miniatures can be considered as an early example of the group or whether they represent a folk style contemporary with the far more advanced and finished paintings of the Lahore Museum *Laur Chandā*, the *Chaurapañchāśikā* etc.

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[1] Richard Ettinghausen, *Painting of the Sultans and Emperors of India*, Lalit Kala Akademi, 1960, Pl. I (In Press).

[2] Karl Khandalavala, "Leaves from Rajasthan," *Marg*, Vol. IV, No. 3 (1950), Figs. 13 and 14.

[3] Robert Skelton, "The Ni'mat nama: A Landmark in Malwa Painting," *Marg*, Vol. XII, No. 3 (1959), p. 46.

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[1] The said Ms. is shortly to be published in a Memoir of the Prince of Wales Museum of Western India by the present authors.

[2] Karl Khandalavala, "Leaves from Rajasthan," p. 8.

[3] W. G. Archer, *Indian Miniatures*, Greenwich, Conn. 1960, Pls. 7 and 8.

[4] See Ananda Krishna, "Some Pre-Akbari Examples of Rajasthani Illustrations," *Marg*, Vol. XI, No. 2 (1958), pp. 18-21, figs. 1-5; and Rai Krishnadasa, "An Illustrated Avadhi Ms. of Laur-Chanda," *Lalit Kalā*, Nos. 1-2 (1955-56), pp. 66-71.

In the *'Āin-i-Akbarī*,[1] there is reference to the *chākdār jāmā*. The text is as follows :

*Taukauchiyah yaktahī jāmah īst hindī tarz. Dar peshīn zamān chākdāman wa chapband būd. Gītī Khudāwand goid dāman sākht wa barāstā āward.*

"The *takauchiyā* is a coat without lining, of the Indian form. Formerly it had slits in the skirt, and was tied on the left side; his Majesty ordered it to be made with a round skirt and to be tied on the right side."[2]

What exactly the word *chākdār* connotes in the text is not clear. Literally speaking it would mean a *jāmā* with slits (cuts) rather than a *jāmā* with points. The statement that it was the old Hindu fashion and that Akbar made it round causes no little difficulty, for in fact Akbar and his entire court, judging from Akbar school miniatures, seem to have been most partial to the *jāmā* with points, and this type continued even into Jahāngīr's reign, though after 1605 its appearance is less frequent. It may be observed that we have always used the word *chākdār* for the *jāmā* with points, but that need not necessarily be the meaning of the word *chākdār* in the *'Āin-i-Akbarī*. Moreover, the *jāmā* with points, as already stated, is not seen either at Mandu in 1500-1510 nor at Delhi in 1540 A.D. Thus the statement in the *'Āin-i-Akbarī* does not help to resolve our problems as to whether the *jāmā* with points was a pre-Akbarī fashion and whether its real vogue started in the reign of Akbar round about the time when the *Hamzā Nāmah* was painted (1567-1582), in the illustrations of which it is constantly seen. It may be noted that even in the *chākdār jāmā* more than one style is to be seen. With regard to the provenance of the sets comprising this group, it does not appear possible in our present state of knowledge to express any definite opinion on the matter. The *Mahāpurāṇa* of 1540 A.D. can, with certainty, be ascribed to the Delhi area, Palam being the place where it was painted. The *Mṛigāvatī* set of the Bhārat Kalā Bhavan which has a marked element of the folk style, has the text in Avadhī language and Kaithī script. It is unlikely that a Ms. written in Kaithī script would be a product of any area except Eastern U.P., and accordingly it has been suggested with good reason that it is likely to be a product of the Jaunpur area, as Jaunpur was a well-known cultural centre and also a centre of painting from at least the late Shārqi period when the *Kalpasūtra* of 1465 A.D. was painted. With regard to the *Laur Chandā* of the Lahore Museum, the *Chaurapañchāśikā* of the N. C. Mehta collection, the *Gīta Govinda*[3] and *Laur Chandā* of the Prince of Wales Museum,[4] the *Bhāgavata Purāṇa* of the Khajanchi collection (nos. 12 a-d, Fig. 20), the *Rāgamālā* of the Muni Indra Vijaya collection,[5] it is really not possible to say anything about their provenance.

We are aware that some writers have talked of Malwa under Bāz Bahādur (1555-1561 A.D.), Jaunpur and even Mewar as the provenance of one or the other of these sets, but all this is guesswork without any adequate basis. We feel that in our present state of knowledge it is best to refrain from speculation. It may be that the *kulāhdār* style, of course with local variations, extended from Delhi to Eastern U.P., and even into parts of Central India and Rajasthan. That is the most that can be said till fresh material comes to light and helps to clarify the problem.

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[1] H. Blochmann (ed.), *'Āin-i Akbarī*, Vol. I, Calcutta 1872, p. 101.

[2] H. Blochmann (tr.), *'Āin-i Akbarī*, Calcutta 1924, p. 94.

[3] See Karl Khandalavala, "A Gīta Govinda Series in the Prince of Wales Museum," *Bulletin of the Prince of Wales Museum of Western India*, No. 4 (1953-54), pp. 1-18.

[4] To be published in a Memoir of the Prince of Wales Museum.

[5] W. Norman Brown, "Some Early Rajasthani Rāga Paintings," *Journal of the Indian Society of Oriental Art*, Vol. XVI (1948), pp. 1-10.

The most powerful impact on the indigenous style of Ms. painting came with the consolidation of the Mughal empire in the reign of Akbar (1556-1605). His famous atelier employed numerous Indian painters from all parts of the country under the supervision of Persian masters. The great project of illustrating the *Hamzā Nāmah* in fairly large size paintings on linen (68 × 52 cms.) led to scores of Indian artists being engaged in this work and being trained to utilize their native skill for the requirements of a new approach. Other projects followed, such as illustrating the *Mahābhārata*, *Rāmāyaṇa*, the *Nala-Damayantī* romance etc., which were all well-known works of Hindu epic literature, and also of religious significance to the Hindu painters. Now it must be appreciated that artists who worked in Akbar's atelier did not remain there forever. Some failed to make the grade after a certain period of apprenticeship and went elsewhere for work where such high standards were not required, some returned to their homes for one reason or another and practised their art in their hometowns, while some undoubtedly migrated to courts of subordinate rulers. It must also be remembered that when court art under Akbar was being produced on such an extensive scale, Akbar's nobles had to take interest, genuine or enforced, in the art of painting,[1] and consequently there was bound to grow up in the course of time a school of Mughal painting,[2] which though not of the same technical excellence as the court art, also produced works of high interest, often with a marked Hindu flavour which is quite revealing. The work of this school is typified by the art of Sālivāhana,[3] who appears at some time or the other to have been under court patronage, because he is called a *pātisāhī chittakāra*, a painter of the Imperial atelier.

It was also natural that with so much activity in the Imperial atelier many artists outside the sphere of direct Imperial patronage should have a new consciousness aroused as to the vital influences which were at work in the realm of miniature painting and which were revolutionizing the old, indigenous, stylized art of Ms. illustration. Thus there grew up outside the Imperial atelier a class of painting in which the patrons were Mughal noblemen of varying ranks who employed artists of their own or commissioned artists who were not in the pay of the Emperor. They did so either because they were real patrons of art or because it was regarded as the proper thing to do in view of the Emperor Akbar's own interest in miniature painting and Ms. illustration and his desire that his nobles should emulate him. Many of these noblemen were Hindu rajas and Hindu courtiers who were familiar with and partial to various works of Hindu literature, such as the *Gīta Govinda*, the *Mādhavānala-Kāmakandalā* romance, the *Nala-Damayantī* story, the *Rāgamālā*, the *Rasikapriyā*, the *Mahābhārata*, the *Rāmāyaṇa*, the *Harivaṁśa* etc. Naturally they sought to have illustrated copies of such works from the artists they employed or commissioned, and thus there grew up a type of Mughal painting which followed the manner of the Imperial school even though it did not possess all the technical excellence thereof. This was but natural, as the paintings were the work of lesser artists or those who had left the Imperial atelier. After all when hundreds of artists were employed by the court, there was bound to be a selective process going on the whole time. This category of Mughal painting has been characterized by some critics as Rajasthani with Mughal influence, because the *dramatis personae* in the paintings are Hindus and the illustrations pertain to Hindu literature. But this appears to us to be an erroneous approach to the problem of the interrelation of Mughal and Rajasthani painting. This category of art is as much in the Mughal tradition as Akbar's great *Razm Nāmah (Mahābhārata)* and the *Rāmāyaṇa*, both now in the Jaipur Pothikhānā. And it was largely this category of painting that influenced the growth of the Rajasthani schools in various states of Rajasthan. The Khajanchi collection throws useful light on the matter. As it is necessary to differentiate this category of work from that of the Imperial Mughal school, we have described it as the Popular Mughal school, a nomenclature which is most suitable and avoids the word 'bourgeois' which may mislead. But in fact not only noblemen but even the merchant classes were interested in this category of painting, as is evidenced by the circumstance that the Jaina Sangha of Agra commissioned the artist Sālivāhana in the year 1610 A.D. at Agra to paint the *vijñaptipatra* (letter of invitation) which this Jaina Sangha sent to its religious preceptor Vijayasena Sūri, then resident at Devakāpāṭan in Saurashtra.[1] This Popular Mughal school in the reign of Akbar and Jahāngīr, must have grown up largely at Agra and probably also at Ajmer, where Jahāngīr held court during the period 1613-1616. It could of course have also been in vogue at other centres of Mughal painting. At Agra we have not only the *vijñaptipatra* painted by Sālivāhana in 1610 A.D., but also a *Sangrahaṇī Sūtra* dated 1613 A.D.[2] From Ajmer it may have exercised an influence on painting in the nearby Rajasthan states and also Marwar. This Popular Mughal style also had its extension into Gujarat, as can be seen from the *Sangrahaṇī Sūtra* of the Khajanchi collection painted at Wadhwan in 1638 A.D. (nos. 139a-b, Figs. 97-98). An important feature of the Khajanchi collection are three sets which belong to this Popular Mughal school, which we have suggested developed at Agra, Ajmer and other centres of Imperial Mughal painting. One of the sets, namely the *Rāgamālā* (nos. 13a-f), can be dated *c.* 1615 A.D., while the *Mādhavānala* illustrations (nos. 17a-j) and *Rasikapriyā* (nos. 15 a-c) are *c.* 1620 A.D., all in the later years of the reign of Jahāngīr. It is the *Mādhavānala* set of *c.* 1620 A.D. (Colour Plate B, Fig. 24), which, taken in conjunction with another dated set in the collection, namely a *Rāgamālā* series of 1628 A.D. from Udaipur by the artist Sāhibdīn (nos. 23a-i, Colour Plate C, Figs. 29, 30), throws much light on the development of the Mewar school of Rajasthani painting. We now find that the style represented by the *Bhāgavata* of 1648[1] and the *Rāmāyaṇa* of 1649[2] really commenced as far back as 1628, and that it was ultimately derived from the works of the Popular Mughal school such as the *Mādhavānala* of *c.* 1620 A.D. Prior to the *Rāgamālā* of 1628, the only work which we can ascribe to Mewar is the dated Chawand set of 1605[3] (no. 22, Fig. 31), but that is in quite a different idiom. There we see the influence of Mughal painting of the late Akbar period on the Western Indian or Gujarati school. The female type discloses its origin from the Western Indian or Gujarati school but Mughal costumes and compositional features borrowed from Mughal painting begin to assert themselves. It is, however, of interest to note that in the Chawand set of 1605 the lacquer red background of the Western Indian or Gujarati school is now utilized to afford a background to only a limited portion of the picture space. In Fig. 31 there is a red patch as the background to the throne. This device of a red patch dominating the colour scheme[4] becomes a characteristic of later Mewar painting, and from Mewar is adopted by other Rajasthani schools, and in particular it is seen in the Malwa school and sometimes in the Bundi school. The Chawand set was done at a time when the brave Rāṇā Pratāp Singh had to flee from Mughal wrath and had his temporary capital, while a fugitive in the interior of his kingdom, at Chawand. In such circumstances one would not expect work of a technically high order at his court. The painter Nisaradī (Nasīr-ud-dīn) was not a master, but he appears to have seen some works of the Mughal school of the late Akbar period and had a lively colour sense.

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[1] W. H. Lowe (tr.), *Muntakhabu't Tawārīkh*, Calcutta 1924, pp. 330-331.

[2] See Pramod Chandra, "Ustād Sālivāhana and the Development of a Popular Mughal Art," *Lalit Kalā*, No. 8 (In Press), where the growth of the school is discussed in some detail.

[3] Karl Khandalavala, "Leaves from Rajasthan," Fig. 11.

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[1] Karl Khandalavala, "Leaves from Rajasthan," Fig. 11.

[2] The Ms. is now in the Bhārat Kalā Bhavan, Banaras.

The Khajanchi collection further affords us an indication that the Popular Mughal school also influenced painting in Bundi at an early date. We are inclined to regard the small size miniatures of the *Rāgamālā* series (nos. 33a-f, Fig. 39) as being among the earliest known examples of Bundi painting and datable to about 1625-30 A.D. Here we notice several features which are the result of influence of this Popular Mughal school. Thus some at least of the missing links relating to the earlier phases of Bundi painting are at last coming to light. We had always believed that there was an early school of Bundi painting but hitherto there was little evidence for this belief. The next Bundi group in the collection is the *Rāgamālā* (nos. 34a-c, Fig. 40) datable *c.* 1660-1670 A.D. We have still to find out what was the intermediate Bundi style.[5]

The development of the Bundi school in the late 17th and 18th centuries is fairly clear and several examples from the Khajanchi collection of this period are exhibited. Assigning these paintings to Bundi, however, does not mean that they were painted only in Bundi, and it is quite possible that artists practising in this style may have also worked in the sister state of Kotah where the late 18th and early 19th century witnessed an interesting revival.

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[1] The *Bhāgavata Purāṇa* of 1648 A.D. is painted by the same Sāhibdīn, and discussed in Khandalavala, "Leaves from Rajasthan".

[2] See Moti Chandra, "Paintings from an Illustrated Version of the *Rāmāyaṇa* Painted at Udaipur in A.D. 1649," *Bulletin of the Prince of Wales Museum of Western India*, No. 5 (1955-1957), pp. 33-49. The artist of these paintings is one Manohara, perhaps a pupil of Sāhibdīn.

[3] Gopi Krishna Kanoria, "An Early Dated Rajasthani Rāgamālā," *Journal of the Indian Society of Oriental Art*, Vol. XIX (1952-53), pp. 1-10, and Khandalavala, *Marg*, Vol. XI, No. 2, p. 4 and Colour Pl. opp. p. 12.

[4] See *Marg*, Vol. XI, No. 2, Col. Plate opp. p. 12.

[5] In a recent publication by W. G. Archer, *Indian Painting in Bundi and Kotah*, London 1959, two miniatures (Pls. 2 and 3) depicting Chhattarsāl (1631-1659 A.D.) are reproduced which are regarded as contemporary. We however feel that they cannot be earlier than the 18th century and hence are unable to consider them as illustrating the work of the period intervening between 1630 and 1660.

While dealing with the distribution of Rajasthani painting, it is necessary to state that though the nomenclature adopted has reference to geographical-cum political areas, it is not suggested thereby that each state possessed only one characteristic style of its own or that the style which prevailed in one state never penetrated into another state. For instance, we see the influence of Mewar on the schools of Bundi and Malwa, and we see a variety of mixed styles which we are unable to attribute to any particular state. Our classification as well as our dating is often on broad lines because we feel that there is still much material in Rajasthani painting on which categorical pronouncements would be hazardous.

The collection also has material of interest with regard to what is known as the Malwa school. There appears to have been an extension of Rajasthani painting into neighbouring Malwa, if we are to judge by a *Rāgamālā* series dated 1680, where the nomenclature "Malwa school"[1] was first used because the series in question came from the state of Narsinghgarh, which is in Malwa. As there were several closely related sets of paintings known, both earlier and contemporary, thus forming a group, the name "Malwa school" was given to this style of painting. But barring the place name *Narasang Syahar* in the *Rāgamālā* series of 1680 A.D., we do not know for certain in which centres the other similar or related sets were painted. We cannot even be sure whether all these related sets were painted in the Rajasthani states of Malwa or whether some were executed in Rajasthan proper or Bundelkhand. But as it was convenient to group sets with stylistic affinities together, we continued to use the nomenclature "Malwa school" which we had originated. Some critics have recently attempted to give an independent status to the Malwa school in the sense that the Malwa school is called the school of Central Indian painting, as if to differentiate it from the Rajasthani school. That Malwa is in Central India is a proposition that cannot be gainsaid, but it is also next door neighbour to Rajasthan. If by Central Indian painting is meant a school different from Rajasthani painting, then the nomenclature Central Indian is, in our opinion, without basis, and should be avoided, as nothing is gained by creating a confusing medley of schools. The Malwa school is just one of the several Rajasthani schools like those of Mewar, Marwar, Bundi, Bikaner etc., all of which have their own distinctive characteristics. It is in that sense that we use the term "Malwa school", which has in fact many features in common with the other Rajasthani schools.

Apart from some examples of the usual Malwa type of *c.* 1680 A.D., the collection has a group (nos. 50a-c, Fig. 46) which can be placed near about 1645 A.D., that is to say a decade after the other well-known group, namely the *Rāmāyaṇa* series (nos. 49a-b, Fig. 47) which is datable *c.* 1635 A.D. on the strength of the *Rasikapriyā* of the National Museum, which is dated 1634 A.D.[2] There is also another *Rāmāyaṇa* series in the collection which ought not to be later than

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[1] Karl Khandalavala, "Leaves from Rajasthan," p. 51.

[2] *Ibid.*, p. 51, fig. 15.

1650 A.D. (nos. 51a-d, Fig. 48) and there are several Malwa folk styles of no little interest (nos. 56a-f, 57a-c, 58, 59, 60a-c, 61, 62a-b) belonging to the late 17th and early 18th centuries. All this material gives us a fuller idea of the Malwa school, though our problems are not solved by any inscribed painting, which is somewhat unfortunate as the exact provenance remains uncertain.

Till recently it was thought that painting in Marwar was a late development, but the Pālī *Rāgamālā* Ms. of 1624 A.D.[1] indicates the existence of a Marwar style in the early 17th century. Pālī is one of the *ṭhikānās* of Marwar, and the series was painted by one Vīrjī at the court of a *ṭhākur*, one Biṭhal Dās. In the Khajanchi collection there is also a Ms. of *Upadeśamālā* dated 1634 A.D. (nos. 65a-b, Figs. 57-58) with affinity to the Pālī Ms. and we have therefore ascribed it to Marwār. There are also several other paintings in the collection which we have ascribed to the early school of Marwar. Whether the magnificent portrait (Col. Pl. F) of Gaj Singh (1619-1638) was painted in Marwar or at Ajmer or in one of the *ṭhikānās* of the Ajmer-Merwara area, it is not possible to say. A somewhat similar portrait of Gaj Singh from the Ajmer Museum is now in the National Museum of India, New Delhi. With the growth of the Popular Mughal style, such portraits must in all probability have come into vogue at some Rajasthani courts in the 17th century. The 18th century Marwar style is well-known, and the female facial type of that period is easily recognizable. The trees also conform to certain stylized formulae.

The Khajanchi collection has several examples from Alwar and Nathadwara, schools that developed at the respective centres in the second half of the 18th century. They have distinctive characteristics of their own, but are distinguished by no outstanding quality. They, are, however, included in the exhibition to demonstrate the various phases of painting all over Rajasthan. The dated *Rāgamālā* paintings of Mathura are also of no aesthetic merit but demonstrate the movement of Rajasthani styles into the Gangetic valley (nos. 156a-d).

The development of Rajasthani painting in Bikaner stands out in contrast to its development in other parts of Rajasthan. From quite an early period we find that painting there shows the marked influence of the Mughal school of the mid-17th century, and a partiality for refined workmanship. The enamel-like brilliance of colouring in the Mewar or Malwa school and their stylized landscapes are entirely absent. So also the lush vegetation of the Bundi school, the tall balconied buildings and dramatic skies are all features alien to the work of the Bikaner artists. We do not know what were the beginnings of the Bikaner school, but as early as the mid-17th century we find paintings of a quality and style which would not be unworthy of the Imperial atelier of Shāh Jahān (Colour Plate E). This would lead us to believe that even if there were earlier products of the Bikaner *kalam* they are likely to be in the same tradition. The painter of Colour Plate E, 'Alī Razā, came from Delhi and worked at the Bikaner court. The mid-17th century, we know from the pages of Bernier,[2] was a period when patronage of artists at the Imperial capital was on the decline. A splendid technician like 'Alī Razā would be an acquisition to any provincial centre and Karan Singh of Bikaner (1631-1674 A.D.), who seems to have been an admirer of the finished style of Mughal painting, would not be slow to acquire his services. There can be no doubt that he was the master painter of Karan Singh's atelier as well as the most outstanding artist of the Bikaner school. Though a Muslim, it was this fine artist whom Karan Singh commissioned to record his personal vision of Lakshmī-Nārāyaṇa in a dream. The female types developed by 'Alī Razā are of exquisite delicacy and beauty and several later Bikaner artists were influenced by these types. If we were to glance back at Mughal painting of the second half of the 17th century we would no doubt be able to discern more than one face and form which might have been the inspiration of 'Alī Razā. Ruknuddīn, who was almost certainly the leading court painter after 'Alī Razā, was influenced by the master and also painted sensitive female types against soft backgrounds melting into the atmosphere. His work is of unequal quality, and the possibility that he used to put his name to works largely executed by his pupils and to which he had given only a few touches himself should not be discountenanced. It appears there was a succession of Muslim artists at Bikaner right into the 19th century, the earlier ones influencing the work of the later ones in varying degrees. A favourite subject was a rather pretty maiden against a monochrome background, sometimes enlivened by a graceful tree. The Bikaner school has none of the vigour of the best Mewar, Malwa and Bundi painting, but it has a genteel grace which is all its own, hearkening back to leisured moments and an aristocratic way of life. But apart from pretty damsels one also finds some excellent portrait studies against landscape backgrounds, such as the brilliant equestrian portrait of Muhammad Dilāwar Khān, perhaps by the artist Ruknuddīn (no. 86, Fig. 67), and the splendid study of Shāh Jahān mounted on an elephant (no. 87, Fig. 68). Karan Singh's own portrait (no. 85, Fig. 66) is another fine piece of portraiture by a Bikaner artist, while the head of a lady (no. 90, Fig. 71), in all probability a portrait of a dancing girl or singer, seems almost certainly to be a study from life of quite extraordinary merit. After 1700 the school tends to get more and more formal though occasionally we have some delightful studies like no. 96, Fig. 75, by the artist Lūphe.

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[1] Kumar Sangram Singh, "An Early *Rāgamālā* Ms. from Pālī (Marwar School) Dated 1623 A.D.," *Lalit Kalā*, No. 7, pp. 76-81. Pls. XXVII-XXX.

[2] Francois Bernier, *Travels in the Mogul Empire A.D. 1656-1668*, London 1901, p. 228.

A feature of the Khajanchi collection is the large number of portrait sketches of Bikaner artists. Thus many of the painters of this school are no longer mere names to us, but we can have an idea of what they looked like and how they dressed. They all appear more like courtiers than the generally accepted notion of artists, but such were the modes and manners of those times. We cannot vouch for the correctness of all the inscriptions.

The following genealogies have been reconstructed on the basis of the information provided in the inscriptions. Some of these artists may be further interrelated.

I. 'Alī Razā, the "Ustad of Delhi" (no. 113, Fig. 81)
painter of Colour Plate E
|
Hasan Razā, painter of no. 90, Fig. 71

II. Ruknuddīn

Ibrāhim (no. 115, Fig. 84)

Shahābuddīn

Bahāuddīn (no. 121, Fig. 89)

III. Hamīd Umrāṇī

Abdullah (no. 122, Fig. 90)

Abū

Shāh Muhammad, 1785 A.D.
(no. 125, Fig. 94)

IV. Abdullah

Shahābuddīn Umrāṇī (no. 120, Fig. 88)

V. Ustād Qāyam

Muhammad Qāsim Umrāṇi (nos. 123 and 124, Figs. 91 and 92)

Abdullah (no. 119, Fig. 87)

VI. Muhammad

Ustād Īsā (no. 117, Fig. 83)

Ustād Mahamud (no. 117, Fig. 83)

VII. Mahamūd

Ahmad Umrāṇī (no. 118, Fig. 86)

VIII. Mahamūd Lālṇī

Hasham (1785 A.D.) (no. 125, Fig. 94)

IX. Īsā Umrāṇī

Shāh Muhammad (no. 126, Fig. 93)

The close connection between the Bikaner rulers and the Deccan, where they often served as high Mughal officers, is well-known and the important group of *Rāgamālā* pictures in the Bikaner Darbar collection, some of which are now in the National Museum of India,[1] must have been brought home by one of the rulers. Rāga Śri (no. 157, Fig. 113) is another addition to this group. Of their Deccan provenance there can be no doubt, though one cannot definitely affirm whether they are from Ahmednagar, Bijapur or Golkunda or any other centre in the Deccan. The extraordinary love of music displayed by Ibrāhīm 'Ādil Shāh II would indicate that they might be of Bijapuri origin, but no more. The charming study of a lady with her duenna (no. 158, Fig. 114) is inscribed as the gift of one Purushottamdās in the city of Bhāganagara, i.e. Golkunda, which we know was an important centre of Deccani painting. Incidentally, gifts of paintings on auspicious occasions is a notable feature of the Bikaner school (nos. 99, 102, 103 and 110).

The exhibition also displays a considerable number of Rajasthani paintings in a folk idiom. Having regard to the various dates ascribed by us to these pictures, it would appear that there were folk styles prevalent in all parts of Rajasthan and that they were contemporary with the more finished work of the 17th and 18th centuries. The main output of this kind of folk art is to be found mostly in the 18th century, though examples of the early 17th century are also to be found. This is not surprising, because the early 17th century was a period in which we find a transition phase to more mature idioms. We have, however, found no evidence which would induce us to believe that the finished products were the outcome of folk styles. We are aware that this belief is widely prevalent, but the data available does not bear it out. Rather, we have observed that folk styles have often developed as humbler versions of the more finished products. The history of the development of art in ancient and medieval India would seem to bear this out. Neither the folk styles nor the more finished and technically superior output in Rajasthani painting can always be fitted into water-tight classifications. Styles have overlapped and intermingled. For instance, paintings from the *ṭhikānā* of Uniara often show marked Bundi influence while some of the early work at Ghanerao appears to have mixed influences from Mewar and possibly Bikaner. Hence it is necessary to utter a caution against hasty conclusions induced by a desire to have a precise provenance and date for every miniature. This is often not possible.

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[1] See Douglas Barrett, *Painting of the Deccan XVI-XVII Century*, London 1958, Pls. 3, 4, and references.

# CATALOGUE

## Western Indian or Gujarati School

**1.** Four folios from a Ms. of the *Kalpasūtra* and *Kālakāchārya Kathā*. Western Indian or Gujarati. Painted at Patan, dated V. S. 1438/1381 A.D. 27·5×7·3 cms.

(Figs. 1-4)

This is one of the earliest examples of the paper period of the Western Indian or Gujarati style having been painted at Patan in 1381 A.D. The palm leaf period extends to about the third quarter of the 14th century, and thereafter paper, which is increasingly used, supplants the old, long, and narrow palm leaf. It may be noted that despite the stylization and the farther projecting eye, the quality of the draughtsmanship at this period is sure and the sense of colour sensitive. When such Mss. on paper began to be produced by the thousands, much of the work lost its linear excellence and the colouring was often crude and slipshod. This Ms. indicates that the types used to depict the Sāhīs in the Kālaka story had been borrowed from 14th century Persian painting as being considered suitable for the depiction of foreigners. In their case the farther eye is not made to project beyond the face. It is also possible that costumes similar to those worn by the Sāhīs were also in vogue at the court of the Gujarat Sultanate which had close relations with Persia from where contemporary Persian costumes may have been borrowed. Fig. 3 depicts the Sāhīs.

**1a.** Folio 30 obv. Birth of Mahāvīra. Pavilion with a balcony. Devānandā or Triśalā reclining on a bed fondling the baby; a *chaurī*-bearer to the right; a brazier and utensils on the floor. Note the *chādar* serving as a backdrop to the figures of the mother and babe. The draughtsmanship is careful and the extreme distortion of the later period is avoided.

(Fig. 1)

**1b.** Folio 49 obv. Renunciation. Hilly landscape with a solitary tree. Mahāvīra holds his hair with one hand; the four-handed Indra is shown receiving the cut locks. The serrated rocks with the play of shadows are well represented.

(Fig. 2)

**1c.** Folio 1 rev. The Sāhī king holding court. On the left is a lion throne shaded by two umbrellas; a *chaurī*-bearer to the extreme left; to the right four courtiers standing in a respectful attitude. The eyes of the Sāhīs do not project beyond the face as is the case with other figures.

(Fig. 3)

**1d.** The colophon can be translated as follows: In the Saṁvat year 1438, Māgha Sudi 10, Sunday, this copy of the *Kalpasūtra* was completed at Pāṭan.

(Fig. 4)

**2.** The seed of life in the Gaṅgā and the Sindhu. Folio from a Ms. of *Dīvālīparvakalpa* of Jinasundara. Western Indian or Gujarati, 15th century A.D. 26·1×10·9 cms.

(Fig. 5)

A mountainous cavern with a couple conversing; all around a river rendered in basket pattern with fish and a boat in the foreground.

**3.** Pilgrimage to Śatruñjaya. Painting on cloth. Western Indian or Gujarati, 15th century A.D. 70×70 cms.

(Fig. 7)

The picture is divided into five compartments, most of which contain images of Jinas and pilgrims, both male and female. In the centre is a large temple enshrining an image of Ādinātha with other Jinas. There are also other interesting scenes, including a Jaina monk attacking a crow. In the lower compartments we see pilgrims winding their way through the hills. Red background; blue, green, white and black colour.

**4.** Sarasvatī *paṭa*. Painting on cloth. Western Indian or Gujarati, 15th century A.D. 54·8×44·5 cms.

(Figs. 8 and 9)

The picture is divided into nine panels. In the three central panels is a temple enshrining Sarasvatī and her *vāhana*, the goose. The other panels are filled with attendants, musicians and dancers, including a Jaina monk in an attitude of worship. The painting is of excellent quality, full of animation and vigorous draughtsmanship. In addition to red, yellow is also used as a background colour. The chins are not sharply pointed as in other paintings of this style.

**5.** Two folios from a Ms. of the *Kalpasūtra*. Western Indian or Gujarati, 15th century A.D. 26·1×10·9 cms.

**5a.** Folio 1 rev. The visit of Śreṇika. Mahāvīra seated on a *chaukī* in a monk's garb is conversing with Śreṇika, seated to the right. Horses and soldiers in the foreground; interlocking chain pattern at the top.

The dappled horse is depicted by a number of spots which cover the body. This device seems to have been borrowed from a similar convention in Persian pottery of the 13th century, examples of which must have come to the West Coast ports.

**5b.** Folio 12 obv. A Jaina monk or Gaṇadhara seated on a throne counting a rosary; a male and female devotee on either side. Decorative fringe at the top; floral spray and a large lotus in the foreground.

**6.** Two folios from a Ms. of the *Kalpasūtra* and *Kālakāchārya Kathā*. Western Indian or Gujarati, dated V. S. 1517/1460 A.D. 26·2×11·3. cms.

(Fig. 6)

**6a.** Folio 65 rev. Ṛishabha invents pottery by moulding the first piece over the temples of an elephant. A soldier and an umbrella bearer in front and behind.

**6b.** Folio 93 obv. The Sāhī king and Kālakāchārya. Lion throne shaded with two umbrellas on which is seated the Sāhī king; to the right Kālaka. Fringe of cloud in the sky; two attendants in the foreground.

(Fig. 6)

**7.** Two folios from a *suvarṇākshari* Ms.. of the *Kālakāchārya Kathā*. Western Indian or Gujarati, 15th century A.D. 26·7×11·1 cms.

(Fig. 10)

The writing is in gold on a coloured ground. The projecting eye is omitted when drawing the Sāhī faces and both eyes are within the outline of the face.

**7a.** Kālaka exercising his horse. Top register: The child Kālaka asking permission of his parents to renounce the world. Bottom register: Prancing horse with Kālaka holding the reins; an attendant to the right.

**7b.** Two episodes from the Kālaka story. Top register: Gardhabhilla on a dappled horse, preceded by two soldiers and an attendant carrying away the nun Sarasvatī forcibly. Bottom register: Kālaka transmuting bricks to gold in the presence of the Sāhī king who is riding a horse.

(Fig. 10)

**8.** Three folios from a Ms. of the *Kalpasūtra*. Western Indian or Gujarati. Provenance Stambhanagara (Khambhat), dated V. S. 1538/1481 A.D. 25·8×11 cms.

(Figs. 11-13)

The colophon mentions that the book was written in V. S. 1538 at Stambhanagara in the time of Bhāvadeva Sūri. This is important as proving that work in this style was being done in many parts of Gujarat, including Khambhat.

**8a.** Folio 23 rev. Siddhārtha and Triśalā. In a colourful pavilion Siddhārtha is reclining on a shaded bed with Triśalā pressing his feet.

(Fig. 12)

**8b.** Folio 24 rev. Indra holding court. He is seated on a throne with umbrella and holds a *pān*. Two gods to the right; all the heads are haloed.

(Fig. 13)

**8c.** Colophon. *Saṁvat 1538 varshe aśvina māse śukla pakshe pañchamyāṁ tithau guruvāsare Śrī Stambhanagare Śrī Śrī Bhāvaḍa rāj* × × *Śrī Śrī Bhāvadeva Sūri vijayarajyau Śrī Śrī Mālajñātīya* × ×

(Fig. 11)

**9.** Two folios from a Ms. of the *Sangrahaṇī Sūtra*. Probably Western Indian with some Mughal influence, early 17th century A.D. 24·5×11 cms.

(Figs. 18-19)

It is of interest to note that the two seated figures (Fig. 19) still have the projecting eye, whereas it is absent in the standing figures, all of whom wear the *chākdār jāmā* of the Akbar period. The turbans in Fig. 18 are of the first half of the 17th century A.D.

**9a.** Folio 9 obv. The form of *paṭaleśya*. A tree with a number of woodcutters in the branches. Unmindful of this, a woodcutter is hacking the trunk; a man to the right wondering at this stupidity.

(Fig. 18)

**9b.** Folio 9 rev. The court of Indra. Indra and another god seated to the left; four other gods equipped with weapons standing to the right. Floral decoration on top.

(Fig. 19)

### Kulāhdār Group

**10.** Cosmological chart. Painting on cloth. Provenance uncertain, *c.* 1570-1580 A.D. Approx. 90·5×90·5 cms.

(Figs. 14-17)

The centre is divided into concentric circles indicating the various constituents of Jaina mythical geography including the several *dvīpas*, oceans, rivers etc.

Gods and goddesses, animals and birds can also be seen. At the corners appear four guardians or *lokapālas*. Plain ground ; the colours are simple and include red, blue, green and yellow.

This *paṭa* is the only known painting on cloth in which the *kulāhdār* turban is to be seen. Its human types may be compared with the Boston Museum *Pārśvanātha Vivāhalu* dated 1576 A.D. (Archer, *Indian Miniatures*, Pls. 7, 8). A double row of tie-ribbons from the *jāmā* is seen in the case of the figure to the extreme left in Fig. 14. The female type is developed from the Western Indian or Gujarati type but the projecting eye is absent.

**11.** Jayadeva and other poets. Provenance uncertain, *c.* 1580 A.D. Provenance and date controversial. 20·6×25·7 cms.

(Fig. 21)

Jayadeva is seated on a carpet with the folios of the *Gīta Govinda* on a *chaukī* in front of him. To the left are seated the poets Śrutadhara, Dhoī and Govardhanāchārya. Behind Jayadeva are seated Umāpatidhara and Vāmana. The colouring is somewhat pale and thin; pink wall in background; blue foreground.

This miniature also belongs to the group in which we find the *kulāhdār* turban. Jayadeva is shown wearing it and a *chākdār jāmā*. A distinctive feature of the turban is a narrow ribbon going round it to the back of the head, somewhat in the manner of the *aṭpaṭī* turbans of the Akbar period, such as are seen in the *Hamzā Nāmah* miniatures. The composition has a strip at the bottom, the figures in the centre and the architecture is confined to the uppermost panel. The colouring, however, is not at all in the rich tones which characterize Colour Plate A.

**12.** Four paintings from a *Bhāgavata Purāṇa* series. Provenance uncertain. Perhaps Malwa, *c.* 1580 A.D. Provenance and date controversial. 20·5×13·6 cms.

(Colour Plate A and Fig. 20)

In the female facial type of these paintings, resemblances to the Jaunpur *Kalpasūtra* of 1465 A.D. as well as the Mandu *Kalpasūtra* of 1439 A.D. can be discerned. There is, of course, no doubt that the Western Indian or Gujarati school has exercised a very definite influence on the paintings of this series. It seems fairly certain that the local costumes of the area where these miniatures were painted have been adopted — notably the *kulāhdār* turban and *chākdār jāmā* — but the area is not easy to determine. The tree forms are very formal. The *oḍhnī* stands out balloon-like behind the head and the end projects stiffly as if highly starched. Horses which draw the chariots (no. 12d) are reminiscent of the Mandu *Kalpasūtra* of 1439 A.D.[1] The presence of several archaic features is puzzling, but there are also considerations which seem to militate against too early a date. The miniatures appear to be considerably more advanced in technique and treatment than the *Mahāpurāṇa* miniatures of 1540 A.D.[2]

**12a.** Kṛishṇa, the butter thief. Red and green background. To the left is a pavilion under which is Yaśodā conversing with an attendant. In the centre is Kṛishṇa who has reached the curd pots hanging from the ceiling by piling up furniture. He is tossing butter towards two monkeys. To the right are six boys who have lifted up Kṛishṇa; he has stolen a curd pot from a shelf and is distributing its contents to his comrades. The inscription at the top reads : *Miṭhārām* perhaps the artist.

(Fig. 20)

**12b.** Nanda bidding farewell to Kṛishṇa and Balarāma. To the left, under a decorative tree, is the bearded Nanda, wearing a *kulāhdār* turban and *chākdār jāmā*, and followed by three attendants in mournful postures, bidding farewell to Kṛishṇa and Balarāma. To the right is a pavilion, in which lies Yaśodā.

The inscription at the top reads: *Nanda kī vidā karata hai Gokul kahu*: *Sā° Nānā.* Nanda bidding farewell (to Kṛishṇa) on way to Gokula. Sa° Nānā.

(Colour Plate A)

**12c.** Kṛishṇa attacking Vyomāsura. Red and black background. To the left is Kṛishṇa with cowherds; below we see him attacking Vyomāsura who is carrying away a number of cowherds. On the right is a decorative mountain cave with four cowherds inside; cows on the mountain. Note the bicornate turban with *kulāh* worn by Vyomāsura, which can be compared to a similar example in the Boston Museum's *Pārśvanātha Vivāhalu.*[3]

The inscription at the top reads: 1. *Sa° Nānā.* 2. *Vyomudaityu.* 3. *Hīrābāī.* Sa° Nānā and Hīrābāī may be the names of owners.

**12d.** The marriage of Subhadrā. Red, green and black background. The scene is divided into several

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[1] Karl Khandalavala and Moti Chandra, "An Illustrated Ms. from Mandu Dated 1439 A.D.," Pl. VI, Fig. 25(a).

[2] Referred to and described in Karl Khandalavala, "A Gita-Govinda Series in the Prince of Wales Museum," pp. 6 ff.

[3] Archer, *Indian Miniatures*, Pl. 7.

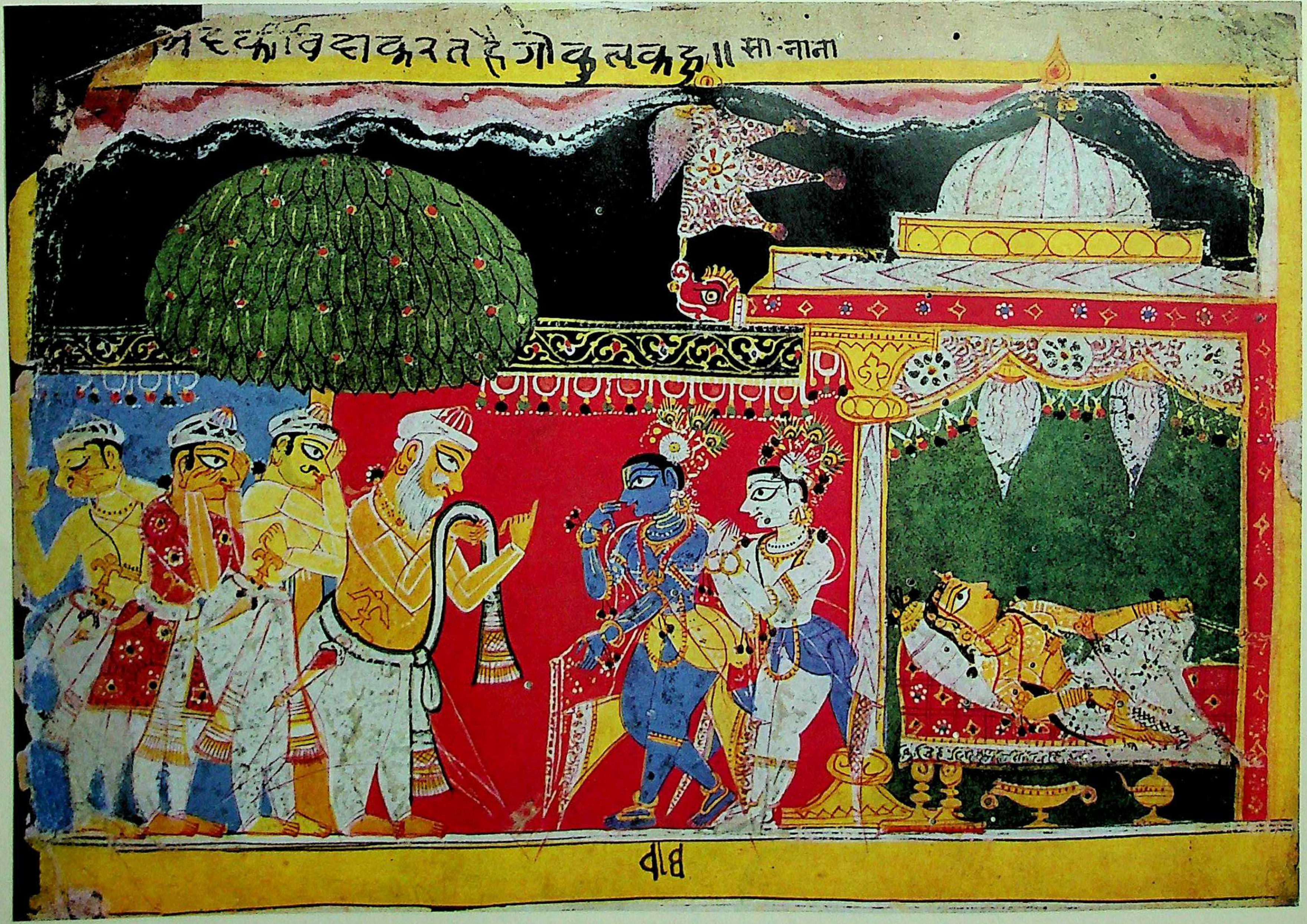
नंद कौ विदा करत है गोकुल कहु ॥ सा·नाना

Plate A. Nanda bidding farewell to Krishṇa and Balarāma. From a *Bhāgavata Purāṇa* series. Kulāhdār group; Provenance uncertain, perhaps Malwa, *c.* 1580 A.D. Date and school controversial. 20·5×13·6 cms. (no. 12b) panels. On the top, to the left, are Brahmans, one of them pouring oblations on the sacrificial fire and another pouring water on the clasped hands of Arjuna and Subhadrā. To the right, a waiting chariot. In the bottom panel to the left is Śrutakīrti before a chariot. Arjuna and Subhadrā take his leave, and are next shown riding away on a chariot. The inscriptions at top and bottom are mutilated.

### Popular Mughal School

**13.** Six paintings from a *Rāgamālā* series. Popular Mughal. Probably painted at Agra or another centre of Mughal painting, *c.* 1615 A.D. 16×20·2 cms.

(Frontispiece; Fig. 22)

For general comment on this style, see Introduction p. 14ff. The series is characterized by a type of architecture reminiscent of the late Akbar school, even though here it is crudely drawn. The female type with the hair done in a flat bun at the back of the head is also typical of some miniatures of the late Akbar and Jahāngīr schools. Another early feature of this set is the manner in which the *oḍhnī* stands out balloon-like behind the head. The slender pillar with chevrons on the shaft and fan-shaped capitals as well as the turbans (no. 13c) are often seen in Jahāngīr period miniatures. Trees are naturalistic (Frontispiece). The influence of the court art of the late Akbar and early Jahāngīr schools in the series is very apparent. The colouring has richness and depth and in this respect the series strikes an individual note. Despite rather rough draughtsmanship, particularly in the architecture, the series, with its delightful women, freedom of expression and fine colour tonality, is the most attractive production of the Popular Mughal school in the Khajanchi collection. The sky is often painted black, a convention later borrowed by more than one Rajasthani school, including the Malwa school, which was particularly partial to this device. The series may be compared to the *Gīta Govinda* paintings in the collection of Sir Cowasji Jehangir,[1] which are probably a little earlier and of finer workmanship. The female type is also seen in the *Akbar Nāmah* of the Victoria and Albert Museum and more closely, the Baroda *Razm Nāmah* of 1598.[2] The large pompons falling on the shoulders, also common to early Mughal painting, should be observed. The pink wall at the base of most of the miniatures is an additional characteristic. Refer also to note on *Rasikapriyā*, *c.* 1615 (nos. 15a-c); and *Mādhavānala c.* 1620 (nos. 17a-j).

**13a.** Rāginī Gauī(?). A lady, holding lotus flower in either hand, between two attendants standing under trees. Note the heavy jewellery and pompons and the black band on top. Blue and white sky edged with black band.

(Frontispiece)

**13b.** Rāginī Kakubha. Yellow background with pink rocks, tufts of grass and two trees in the foreground. In the centre is the heroine with a peacock on either side. Note the treatment of the *oḍhnī* with fluttering ends. Blue and white sky edged with black band.

**13c.** Rāga Bangālī. A painted pavilion to the right, outside which is the hero seated under a tree on a tiger skin and counting beads. He is wearing a purple *dupaṭṭā* and a red *dhotī*. Behind him stands an attendant clad in a green *dhotī*. Yellow and red background, sky with black band.

**13d.** Rāga Bhairava. Painted and turreted pavilion; red background. On the bed, Śiva, wearing a *mukuṭa* and a *pītāmbara* with a cobra entwining his neck and the crescent moon near the forehead. The heroine, or Pārvatī, massages his hand. A *chaurī*-bearer to the right. Sky with black band.

(Fig. 22)

**13e.** Rāginī Bilāvala. Painted pavilion with turrets; yellow and red background. To the right, an empty bed and a lamp; to the left the heroine arranging her ear ornament with the help of a mirror held by an attendant. Sky with black band.

**13f.** Rāginī Madhumādhavī. Outside a pavilion furnished with a bed and a lamp is the heroine feeding a peacock perched on a *chinār* tree. Sky edged with a black band.

**14.** The transfer of babes. Popular Mughal, *c.* 1620 A.D. 19·5×28·5 cms.

(Fig. 23)

In a room of the walled prison is the four-armed Kṛishṇa-Vishṇu adored by a man and a woman, probably Vasudeva and Devakī. To the right we see Vasudeva with Kṛishṇa stepping out of a door on either side of which are two sleeping women; below, in another room, against red background, is a woman lying on the bed. In the foreground we see

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[1] Karl Khandalavala, "A Akbar Period Mughal Miniature Illustration of Gita Govinda," *Roopa-Lekha* II (1942, No. 3), pp. 49-55.

[2] Archer, *Indian Miniatures*, Pl. 20, and *Art of India and Pakistan*, Pl. 125, Fig. 654.

Vasudeva crossing the Jamunā, on the bank of which is a tiger, while the guards sleep at the open doorway. In the bottom right corner we see the actual exchange of the babes and Vasudeva walking away with Yaśodā's child. Black sky with stars. The painting is close to the *Rāgamālā* set of 1615 A.D. (nos. 13a-f), but inferior in execution.

**15.** Three paintings from a *Rasikapriyā* series. Popular Mughal. Probably painted at Agra or another centre of Mughal painting, *c.* 1620 A.D.

(Fig. 25)

These miniatures belong to the same Ms. illustrated by Coomaraswamy in the *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston*, Part VI, Mughal Painting, Pls. VIII-XIX. For general comments see Introduction, p. 15. The painting of the black buck in no. 15a is typical of the Mughal tradition of animal painting. It is possible that some of the female facial types seen in the Bundi school were developed from the female facial types of this or a related series. The rounded forehead, perky nose thrusting forward, and a rather doll-like appearance are features common to both. The colouring, unlike that of Rajasthani painting, is very mellow, except for the rather bright orange used to relieve monotony. The facial type is quite distinct from that of the *Rāgamālā*, *c.* 1615 (nos. 13a-f) which also belongs to the Popular Mughal group, but is very different in execution. The present series is more refined in draughtsmanship. The rendering of emotions is noteworthy. The pattern at the base of some of these miniatures (nos. 15b-c) is identical with the pattern at the base of the structure in the *Rāgamālā* series of *c.* 1615 A.D. (no. 13c). The *paṭkā* worn by the ladies is, as usual, narrow at the waist and broadening to a wide fan shape at the ankles, but a distinctive feature in the present series is that it flutters upwards at the feet. A prominent ornament is worn on top of the forehead. Most of the miniatures of this series, now in various collections, have been cut away from the text and mounted subsequently though some pages with the written text are to be found in the Boston Museum.

**15a.** Meeting of Kṛishṇa and Rādhā. 12·4×10 cms. Rādhā holding out her *oḍhnī* stands on the threshold of the door, near which is a monkey. Kṛishṇa is accompanied by two pet antelopes.

**15b.** Rādhā upbraiding Kṛishṇa *(upālambha)*. 11·5×8·4 cms. Bed with bolsters. Rādhā, in angry mood, is chiding Kṛishṇa for his waywardness. A *sakhī* with folded hands to the right.

(Fig. 25)

**15c.** Kṛishṇa and Rādhā on a bed. 12·5×10·4 cms. Rādhā, in an indignant mood, is being consoled by Kṛishṇa. A standing *sakhī* appears to be reconciling them. Niches with bottles; bed with heavy bolsters and a box.

**16.** Rāginī Kakubha. Popular Mughal. Probably painted at Agra or another centre of Mughal painting, *c.* 1620 A.D. 12×16·3 cms.

Wooded landscape with undulating ground. In the foreground the heroine with peacocks.

This miniature belongs to a series very closely related to the *Rasikapriyā* (nos. 15a-c), and is probably by the same artist, the female type being identical. The trees are naturalistic with circular foliage as in the *Rāgamālā* of *c.* 1615 (nos. 13a-f). The trunks and branches in this miniature do not, however, merge into the foliage, but stand out in contrast against it. This treatment is also to be noticed in the early Bundi *Rāgamālā* of *c.* 1625 A.D. (nos. 33a-f). The woodland, however, is in the naturalistic Mughal manner, with a distinct emphasis on perspective and not in the stylised Rajasthani idiom.

**17.** Ten paintings from a *Mādhavānala-Kāmakandalā* series. Popular Mughal. Probably painted at Agra or another centre of Mughal painting, *c.* 1620 A.D. 19×24 cms.

(Colour Plate B ; Fig. 24)

For general comments, see Introduction, pp. 14-16. The series is of high importance for the study of the early Mewar school under Jagat Singh (1627-1652) to whose early reign the *Rāgamālā* series (nos. 23a-i) dated 1628 A.D. by the artist Sāhibdīn belongs. In spite of the considerable influence exercised by this style on Mewar paintings of this period it is difficult to attribute the present series to Mewar. In workmanship, colouring, landscape, architecture and physical types, it is more closely related to the Popular Mughal group. Both the male and female types of the Mewar *Rāgamālā* of 1628 A.D. as well as several compositional features are derived from the present series. This becomes obvious if we compare no. 17d (Colour Plate B) of the present series with no. 23h (Fig. 30) of the Mewar *Rāgamālā* of 1628 A.D. The characteristic composition, in two or sometimes more panels, as well as some of the well-known stylized tree forms of Mewar painting have their origin in this series. That it belongs to the Popular Mughal group is also evident from the colouring which is much softer than that of any Mewar painting; its Mughal type architecture of the late Akbar or Jahāngīr period with very slender pillars and characteristic capitals and bases; its naturalistic trees, often with circular foliage; Mughal type rocks and natural use of perspective, all of which disappear in the Mewar *Rāgamālā* of 1628 A.D. The prevailing colour scheme is soft browns, soft blues, soft greens, ivory white and pinkish or purplish-blue architecture, tiled walls and pillars, all of which are seen frequently in Jahāngīr period miniatures. Orange is used as an accent on cushions, in costumes, furniture etc., as in the *Rasikapriyā* of *c.* 1615 A.D. (nos. 15a-c), though neither the colouring nor the line of the present set is as soft as that of the *Rasikapriyā*. At the same time, it is nowhere as bright as seen in Mewar painting in the *Rāgamālā* of 1628 A.D. and thereafter. The enamel-like colouring of many Mewar school miniatures is completely absent in the present set. The costumes, as in all the work of the Popular Mughal school, are in close imitation of those seen in the court art of the Mughals. The six-pointed *chākdār jāmā* is present and also Jahāngīr period turbans and *paṭkās* with geometrical designs. In workmanship, it is superior to the *Rāgamālā* of *c.* 1615 A.D. (nos. 13a-f), and the colouring, though not as bold and attractive, can perhaps be regarded as more refined, and more in the court tradition of the Jahāngīr period. Shading is seen under the armpits. In this series we find the convention of representing water at the base of the painting with lotuses and birds (no. 17b), which was adopted by the Mewar school and became also a marked feature of Bundi painting. Though the general treatment and compositional features are somewhat formal, one observes that the Mewar *Rāgamālā* of 1628 A.D. develops even greater stiffness. The attitudes and expressions have also lost the loveliness and fluency which was observed in the *Rāgamālā* of *c.* 1615 A.D. and the *Rasikapriyā* of nearly the same date. Here again we see the tops of spray-like trees or plants rising behind a wall (nos. 17d and 17e) and this compositional device is also to be observed in the Mewar *Rāgamālā* of 1628 A.D. (no. 23g). It may be noted that as in the *Rāgamālā* of *c.* 1615 A.D. pompons, which appear to be attached to the ends of the jewelled collars and fall on the shoulders of womenfolk, are seen in several miniatures of the present series. This mannerism is also to be observed in the *Rāgamālā* of 1628 A.D. and is ultimately traced to Mughal painting of the Akbar period. Considering all the characteristics of the present series and the fact that it is definitely earlier than 1628 A.D. and later than 1615, we have ascribed it to *c.* 1620 A.D.

The Mādhavānala story (see M. R. Majmudar, *Mādhavānala-Kāmakandalā Prabandha*, Baroda 1942) is given below in brief:

Govindachandra of Pushpāvatī had seven hundred wives including Rudramahādevī. In his palace was a Brahman boy, Mādhava, so intelligent and handsome that the women of the city were in love with him. On receipt of complaints the king banished Mādhava from his kingdom.

In the course of his wanderings Mādhava reached Kāmavatī, the capital of Kāmesena, the home of an accomplished courtesan named Kāmakandalā. Once while she was dancing at the court, Mādhavānala displayed his musical accomplishments by pointing out that the drum struck a false timing as the player was without a thumb. Impressed, the king rewarded him with a gift, which he in turn gave away to the infatuated Kāmakandalā. This angered the king who ordered him to leave the country and Kāmakandalā began to live the life of a recluse.

From Ujjain Mādhavānala wrote a letter to Kāmakandalā and received an endearing reply. He once scribbled some *gāthās* on the wall of the Mahākāla temple which moved Vikrama so greatly that he would not eat till he was able to meet their author. Mādhava was finally discovered by a courtesan's ruse, and Vikrama, impressed by his love for Kāmakandalā, set out with his army to recover her from Kāmasena. When the army reached the outskirts of the city, Vikrama decided to test the steadfastness of her love and visiting her secretly sought her love. She was unmoved, at which the king told her that Mādhava was dead. Hearing this she lost consciousness and died, and when the news was conveyed to Mādhava his heart also failed to beat. The king was much grieved at the tragic course of events, and wanted to commit suicide, but a Vetāla intervened and restored the dead persons to life. Vikrama now defeated Kāmasena in battle and recovered Kāmakandalā, who together with Mādhava returned to Ujjain to live happily ever afterwards.

**17a.** Kāmakandalā awaiting the arrival of Mādhava. The inside of the palace is painted in shades of pink, chocolate, grey and blue. To the left, at the entrance, stands Mādhava; a flight of steps leads to the upper storey where two attendants announce his arrival to Kāmakandalā who is seen in the balcony. Below is a carpeted room with a female attendant preparing the bed.

**17b.** Kāmakandalā worshipping Śiva. A beautiful turreted pavilion painted in various shades of grey and pink with a Śiva-*liṅga* and ritual implements on the floor. To the left, in front of a closed door, stands a female attendant with folded hands. Blue and white sky; lotus pool with aquatic birds in the foreground.

**17c.** The banishment of the boy Mādhava by Govindachandra. The palace enclosure guarded by a doorkeeper is painted in various shades of pink, chocolate and grey, with the open spaces painted green. Above, in a pavilion within an enclosed court, is the king with four women. In the foreground is the boy Mādhava dressed like a *yogī* with a man and a woman holding a tray and ewer. A little to the left is a woman with her pots and pans and a man with sword in a gesture of wonder.

**17d.** The meeting of Mādhava and Kāmakandalā. Palace enclosure with a pavilion on either side. To the left, Mādhava seated on a golden chair with Kāmakandalā holding a tray with cups; to the right, two attendants, one holding a tray and the other an ewer. In the foreground a doorkeeper, and a horse with grooms against a chocolate background. White and blue sky.

(Colour Plate B)

**17e.** Kāmakandalā with attendants. Pavilion within palace enclosure, painted pink and ochre red. To the right, Kāmakandalā seated on a bed taking *pān* from an attendant. To the left, two attendants receiving orders from their mistress. Trees painted against pink, white and blue sky.

**17f.** Mādhava, playing the *vīṇā*, in the wilderness. The background is in shades of green covered with tufts of grass, flowering plants and naturalistic trees. Mādhava, clad in a *dupaṭṭā* and purple *dhotī*, is playing the *vīṇā*. White and blue sky; lotus pond in the foreground.

**17g.** Meeting of Mādhava and Kāmakandalā in the forest. The background, painted in different shades of green, with a purple and grey hill, has three naturalistic trees. To the right, the seated Mādhava playing on his *vīṇā*. To the left and in the centre are three women, the central figure being that of Kāmakandalā. Blue sky with clouds; lotus lake in the foreground.

**17h.** Mādhava bidding farewell to Kāmakandalā. Hilly landscape with the ground painted in shades of green to give some idea of depth; the naturalistic banyan tree has leaves painted on indigo ground and closely follows the Mughal tradition. The neatly piled rocks of the craggy hills painted blue, green, grey and purple with dessicated trees recall similar conventions in early Mughal art.

**17i.** The love-sick Kāmakandalā. A colourful pavilion within an enclosure. The heroine is lying with eyes closed on the bed. One of the four maids is fanning her, while the three others in anxious mood, converse with one another. Blue and white sky; plain blue foreground with a red *chaukī* with water-pots.

**17j.** Death of Kāmakandalā. In the foreground is Vikrama seated on a golden *chaukī* with a *chaurī*-bearer; facing him are two courtiers discussing the sad event. On the second floor, to the left, is Kāmakandalā lying in a death swoon on the bed. An attendant is to be seen in the balcony.

(Fig. 24)

**18.** A man kissing a woman. Probably Popular Mughal, *c.* 1625 A.D. 10·7×14·6 cms.

(Fig. 27)

The man wears a mauve *jāmā* and green turban; the lady wears an orange *pāijāmā* and *jāmā*. Chocolate background. Kissing scenes are rare in Indian miniature paintings of this period. The influence of the Jahāngīr school is very marked in costume and physical types.[1] A very similar high turban is seen in the Pali set of 1624 A.D.[2] The prominent ornament at the top of the forehead seen in the *Rasikapriyā* of *c.* 1615 A.D. (nos. 15a-c) is also to be seen here.

The inscription at the top reads: *Sāhijādī Surang kuvar Amarsīng jī*. The portrait of the princess Surang and Kumar Amarsingh. Certainly a late addition.

### Bazaar Mughal School

**19.** Two paintings from a *Rāgamālā* series. Bazaar Mughal. Probably painted at Agra or another centre of Mughal painting, *c.* 1625-1630 A.D. Average 22×14 cms.

(Fig. 26)

This is a crudely painted series, but it is evident that the date is fairly early, the paintings representing the cheap bazaar commodity and in a category below the Popular Mughal group, where the workmanship is of a higher order. Turbans are of the Jahāngīr period, and the female type (no. 19b) is a crude echo of the *Rāgamālā* of *c.* 1615 (nos. 13a-f). The trees with daubed leaves have become formal in shape and a date about 1625-30 ought not to be far off the mark.

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[1] Cf. Kuhnel, *Moghul Malerei*, Berlin n.d, Pl. 4.

[2] Sangram Singh, "*Rāgamālā* Ms. from Pali," Col. Pl. A.

**19a.** Unidentified Rāga. To the left, a curtained pavilion with the hero seated on a *chaukī* with a fly-whisk bearer behind him. To the right a singer and a *sarod* player. Pink and blue sky.

**19b.** Rāginī Khambāvatī. Blue, yellow and green background. Brahmā is offering oblations to the sacred fire, while the heroine, who is facing him, holds a flower garland.

(Fig. 26)

**20.** Rāginī Vibhāsa. Bazaar Mughal. Probably painted at Agra or another centre of Mughal painting, 1625-1630 A.D. 14×22 cms.

Chocolate, yellow and green pavilion to the left. The heroine lies on a bed with the hero, who is seated at her feet, holding a bow. Note the *chākdār jāmā*. Blue and white sky; steps in the foreground. Same type as *Rāgamālā* (nos. 19a-b).

**21.** Nāyikā, probably Abhisārikā. Bazaar Mughal. Probably painted at Agra or another centre of Mughal painting, 1625-1630 A.D. 12·5×17·2 cms.

(Fig. 28)

Between two trees painted against an indigo ground is a lady with a green pigeon seemingly perched on her head. Yellow background. Blue sky bordered by white horizon line that stretches over the trees. Same type as *Rāgamālā* (nos. 19a-b).

## Mewar School

**22.** Rāga Mālakosaka (Mālakosa). From a *Rāgamālā* series. Chawand, Mewar, dated 1605 A.D. Artist Nisaradī. 14·2×16 cms.

(Fig. 31)

This miniature belongs to the well-known Chawand series of 1605 A.D.[1] and illustrates the early Mewar school. The female faces are heavy and crude; later the type disappears, though there is an echo of it in some miniatures of the *Rasikapriyā c.* 1620 A.D. (nos. 24a-g). *Aṭapaṭī* turbans, long narrow *paṭkās* of the late Akbar period and *chākdār jāmās* with the points decorated with chevrons are worn by the men. We see this form of *jāmā* decoration again in the Pali set of 1624.[2] The slender pillars of late Akbarī and early Jahāngīrī architecture are present. The Chawand set of 1605 is also likely to have been derived from some Popular Mughal painting of the late Akbar period though we are not in a position at the moment to trace its origin. The influence of the Mughal school is marked. The black buck is in the typical Mughal manner. Here also we have a dark black sky, a device later found in the Malwa school where it was in much vogue. Chawand was the capital of Rāṇā Pratāp during his wanderings in Mewar where some painters appear to have settled down. They were not masters, but their work is undoubtedly virile. One of them named Nisaradī painted this Chawand *Rāgamālā* series, as the inscription on Rāginī Mārū in the series relates.[3] Even at this period the Mewar characteristic of framing a figure against a bright red patch can be seen, the king's throne being placed against a square red background. Some of the crudities which we notice in this series are what we would expect at so early a date and we notice similar workmanship in the Jodhpur *Bhāgavata Purāṇa* of 1610 and the related Jaipur Pothikhānā *Bhāgavata Purāṇa* of 1598 A.D. This is the formative period of early Rajasthani painting when the impact of the Mughal school on the Western Indian or Gujarati style was being felt and the old indigenous style, which had lingered on for centuries, was undergoing a transformation. In the Chawand series we also find a composition divided into lower and upper panels. This may well be derived from a similar division of the picture space in several Western Indian or Gujarati miniatures.

A superscription in very corrupt Sanskrit appears on the top of the painting. It gives the *dhyāna* of the Rāga.

**23.** Nine paintings from a *Rāgamālā* Series. Mewar, dated 1628 A.D. Artist Sāhibdīn. 14·7×22 cms.

(Colour Plate C; Figs. 29, 30).

This is the most important set in the Khajanchi collection for a study of the development of the Mewar school. Being clearly dated 1628 A.D., it affords us a valuable fixed point of time for a stylistic analysis of Mewar painting at this period. Fortunately the existence in the Khajanchi collection of the *Mādhavānala* set (nos. 17a-j), which belongs to the Popular Mughal school, has enabled us to obtain

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[1] Gopi Krishna Kanoria, "An Early Dated Rajasthani Rāgamālā," *Journal of the Indian Society of Oriental Art,* Vol. XIX (1952-53) pp. 1-10. Khandalavala, *Marg,* Vol. XI, No. 2.

[2] Sangram Singh, "*Rāgamālā* Ms from Pali," Pl. XXVIII.

[3] Kanoria, "An Early Dated Rajasthani Rāgamālā," Frontispiece.

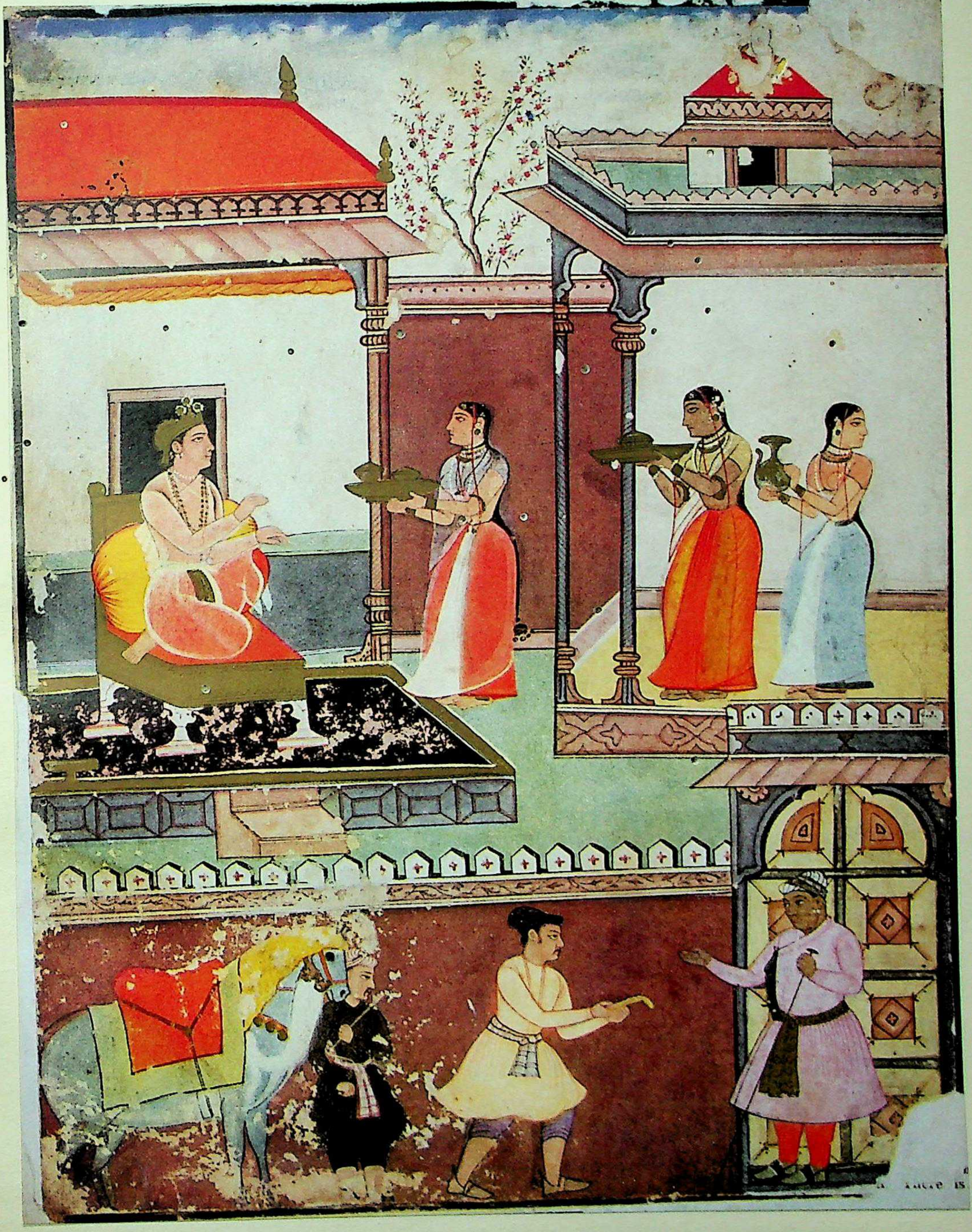

Plate B. The meeting of Mādhava and Kāmakandalā. From a *Mādhavānala-Kāmakandalā* series. Popular Mughal school. Probably painted at Agra or another centre of Mughal painting, *c.* 1620 A.D. 19×24 cms. (no. 17d) a fairly clear idea as to the sources from which Mewar paintings in this style are derived. Had the set not been dated, we may well have been inclined to place it just a little before the Bhandarkar Oriental Institute's *Bhāgavata Purāṇa* of 1648 by the same artist, but the inscription leaves no doubt that it was painted by Sāhibdīn almost 20 years earlier.

We may thus conclude that the characteristic Mewar style which we know from several sets, such as the *Rasikapriyā* of *c.* 1650 A.D.,[1] the *Bhāgavata Purāṇa* of 1648,[2] the *Rāmāyaṇa* of 1649,[3] had taken firm shape at least two decades earlier and that this style had developed directly from the Popular Mughal school of *c.* 1620 as seen in the *Mādhavānala* series (nos. 17 a-j). Sāhibdīn's style was fairly conservative as can be observed from a comparison of the present set with the *Bhāgavata Purāṇa* of 1648, there being not much change in his work. It would also appear that Sāhibdīn, before he worked in Udaipur, was probably himself a painter in the Popular Mughal tradition or closely in touch with it and that many of his mannerisms and ideas were the outcome of such contacts, though in colouring he favoured a brighter, enamel-like palette which is quite attractive, and his 1628 work was neatly executed though much stiffer and not very inspired. By 1648 A.D., however, when the *Bhāgavata Purāṇa* was done, he had become a finer painter with more feeling and expression. The slender pillars, the pink and purple-blue architecture, the soft colouring, and the naturalistic trees of the *Mādhavānala* series of *c.* 1620 A.D. are not to be observed, but the male and female types are clearly evolved from it. The costume is almost the same but instead of the plain *ghāghrās* we repeatedly get check patterns. The six-pointed *chākdār jāmā* (Colour Plate C) as well as the round *gherdār jāmā* is seen in the present series. The dominant note in the architecture is the white and blue colouring, while the composition is divided into panels, a feature very common to later Mewar painting and also derived from paintings like the *Mādhavānala* series of *c.* 1620. The tree forms have already crystallized into formal shapes which continue to be used in this school. Of course, it must not be thought that this was the only style in Mewar between 1628 and 1650. We know that other styles also prevailed, but from our present knowledge of Mewar painting there can be no doubt that the style of Sāhibdīn did exercise a powerful influence in Mewar for over two decades or more. A point of importance to note is that even as early as 1628 A.D. a retainer, namely an elephant keeper, is drawn in the foreground as a short squat figure (no. 23d). Normally, squat figures, even if of retainers, are not seen at so early a period. In the present series we also have a representation of Rāginī Mārū (Fig. 29) as in the Chawand set of 1605 A.D., and it is interesting that in both sets the inscription giving the painter's name and date is on it. It is useful to compare no. 23h of the present series with Colour Plate B. Refer also to the notes under the *Mādhavānala* series *c.* 1620 A.D., p. 27.

The Sanskrit and Hindi superscriptions are written in very corrupt language.

**23a.** Rāga Mārū. Hero and heroine mounted on a camel, with three attendants and a dog on the ground.

The superscription reads: *Mārū Rāga Śrī Rāg rī rāgaṇī: Kesar lanki chhīṇa tana nāgara māru bhāma kara hai* × × × *pīya sanga jisī kaṇī rī kām. 42. Saṁvat 1685 varshe āso vad 9 Rāṇa Śri Jagat Sīngh rājeṇa Udaipur madhai līkhatam chītārā Sāhīvadīn vānchaṇa hārā nai Rām Rām chhai.* Mārū Rāga, Rāgini of Śrī. The delicate lady Mārū has a narrow waist and thin body; she appears with her lover as the sharp point of Kāma. Saṁvat 1685 (1628 A.D.) Āsoj vadī 9. Written at Udaipur by the painter Sāhibdīn in the reign of Rāṇā Jagat Singh. Godspeed to readers.

(Fig. 29)

**23b.** Rāginī Megha Malāra. Kṛishṇa, wearing a *mukuṭa* and six-pointed *jāmā*, is standing with the heroine in the centre, and is accompanied by female musicians playing the *mṛidanga* and cymbals. A row of cranes flying in the sky.

(Colour Plate C)

**23c.** Rāginī Gūjarī. Terrace with a painted pavilion. In the centre, the dark heroine with a *viṇā* seated on a couch of leaves near a mango tree; an attendant behind her. In the foreground a seated female musician and a cow with calf.

The *dhyāna* conceives Gujarī as a dark woman playing on the *viṇā* and born, as it were, from the tender leaves and flowers of the sandalwood tree.

**23d.** Rāginī Dhanāśrī. Painted pavilion with a half-open door. In the centre is the heroine drawing the portrait of her beloved on a wooden panel;

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[1] Goetz, *Art and Architecture of Bikaner State,* Oxford 1950, p. 100, Pl IX.

[2] Khandalavala, "Leaves from Rajasthan," pp. 2-8, Figs. 1-3 and Col. Pls. A and B.

[3] Moti Chandra, "Paintings from the *Rāmāyaṇa,*" pp. 33-49.

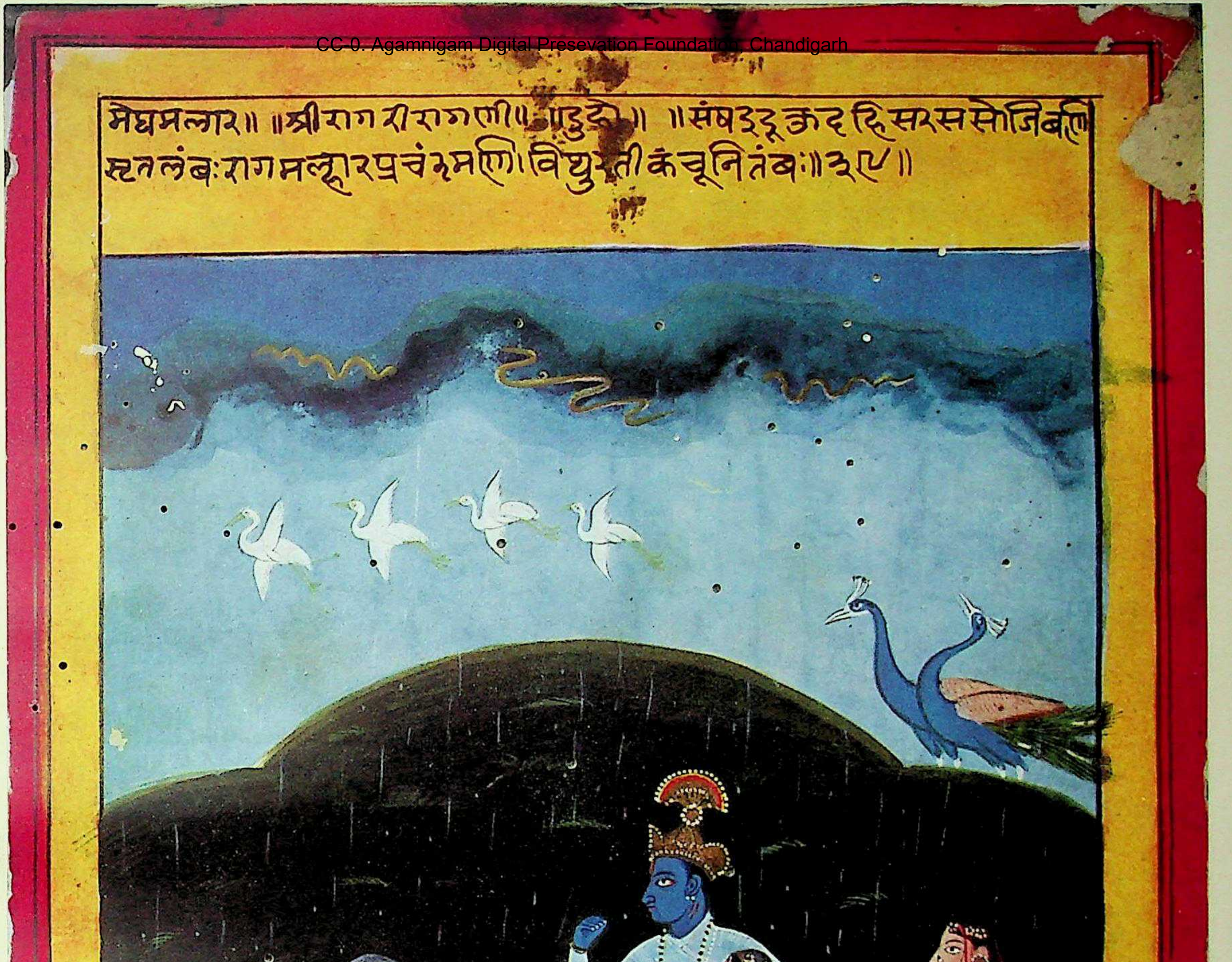

मेघमल्लार॥ ॥श्रीरागरीरागणी॥
स्तनलंबः रागमल्लारप्रचंडमणि। विद्युत्तीकंचूनितंबः॥

Plate C. Rāginī Megha Malāra. From a *Rāgamālā* series. Mewar school of Rajasthani painting, dated 1628 A.D. Painted by Sāhibdīn. 14·7×22 cms. (no. 23b) an attendant on either side. Red foreground with an elephant and a squatly drawn keeper.

**23e.** Rāginī Sāraṅga. Open space with tufts of grass, plants and trees, one of which is highly ornamental with fan-shaped clumps of leaves bordered by bright yellow flowers. In the centre is the blue-complexioned hero wearing a *pītāmbara* and a *mukuṭa*. He is seated on a *chaukī* with his beloved listening to Nārada playing on the *viṇā*; an attendant to the right. Water pool with fish and aquatic birds in the right hand corner.

**23f.** Rāginī Madhumādhavī. Terrace with a painted pavilion to the right; to the left are two trees. The heroine is feeding a peacock while an attendant holds her hand. In the foreground a pet doe, a couple of pitchers and an ewer. Sky with clouds, lightning and raindrops.

**23g.** Rāga Mālī Gauḍī. Painted pavilion on terrace with a cypress tree. The hero and the heroine carrying garlands are seen entering the pavilion furnished with a bed. An attendant to the left near a flight of steps.

**23h.** Rāginī Lalita. Painted pavilion with a door. The heroine is lying on the bed with closed eyes; an attendant presses her feet. Outside is the hero carrying a garland in either hand. In the foreground is a caparisoned horse with groom.

(Fig. 30)

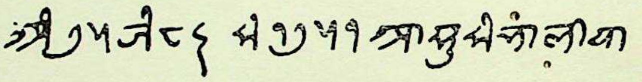
**23i.** Rāga Kalyāṇa. The hero and heroine are seated in a pavilion with an attendant waving a scarf. A candlestick on the floor. In the foreground, against a lacquer red background, are a dancer, a cymbal player and a drummer. A woman attendant holds a flaming torch.

**24.** Seven paintings from a *Rasikapriyā* series. Mewar, *c.* second quarter of the 17th century A.D. 20·5×26·2 cms.

(Figs. 32, 33)

The slender pillars and characteristic capitals of the *Mādhavānala* series of *c.* 1620 A.D. (nos. 17a-j) are seen here, and the walls are treated in a similar manner. Though the series displays a great fondness for gold and leans toward decorative effects, it cannot be very far removed from the *Rāgamālā* of 1628 A.D. painted by Sāhibdīn (nos. 23a-i). It is equally indebted to the Popular Mughal school as represented by the *Mādhavānala* of *c.* 1620 A.D. but executed in a somewhat different manner. Though the palette is not enamel-like as in the *Rāgamālā* of 1628 A.D., the effect is very rich, enhanced even more by the lavish use of gold. In the painting of the sky the artist uses a dark blue and not an intense bright blue. The female types in this *Rasikapriyā* differ slightly from the usual female types of Mewar painting, while in some miniatures of this series there is a suggestion that the female type may be a developed version of the peculiar type seen in the Chawand *Rāgamālā* of 1605. The horse and groom of no. 24c may usefully be compared with Fig. 30 of the *Rāgamālā* of 1628 A.D. and Colour Plate B from the *Mādhavānala* set of *c.* 1620 A.D.

A verse from the *Rasikapriyā* is found at the top of each painting. Each of the paintings has an inspection date of V.S. 1751/1694 A.D. on the reverse. A sample entry (rev. of no. 24c) is as follows: *an° 75, ja° 86 sam° 1751 āsu sambhālīgā*. No. 75, album 86, the Vikrama year 1751/A.D. 1694, checked on that day.



अं ७५ जै ८६ सं १७५१ आसु संभालीगा

**24a.** The *lakshaṇas* of *uttama-māna*. In a golden-pillared pavilion sits the heroine with a group of attendants, while outside is the dark-blue Kṛishṇa in a golden flowered *jāmā*. Mauve wall, blue sky, yellow foreground with flowering shrubs.

The text on top is mutilated.

**24b.** Meeting at a calamitous moment *(atibhaya milana)*. In a pavilion lies the heroine on a green bed while Kṛishṇa stoops over the bed to kiss her cheek. In the foreground, a building on fire, being extinguished by people with pitchers of water.

Translation of verse on top: Knowing the fire near the house of Brishabhāṇa, the inhabitants of Braja came running and assembled from all directions. The crowds of men and women made a terrific din and people forgot their respect for even the closest relations. At that time the young Kṛishṇa, getting out the pet myna and parrot and after awakening the female attendants, aroused Rādhikā and kissed her big eyes, the beautiful chin and cheeks and embraced her as if she were a garland of *champaka* flowers.

**24c.** *Prakāśa utkā nāyikā*. Enclosed compound with a pavilion to the right where Kṛishṇa, carrying lotus flowers, is meeting his beloved. A tethered horse in the foreground; black starry sky with crescent moon.

Translation of verse on top: "Has he forgotten, or has somebody made him forget, or has he forgotten the way? He might have been frightened by somebody, or else he has met his favourite girl. He is on his way, he has come; perhaps he, the solace of his lady, shall come. The son of Nanda has not come." Thinking thus the poor girl began to wonder why he was delaying.

**24d.** *Madhyā nāyikā*. To the right is Kṛishṇa in a pavilion conversing with a lady. Lotus pool in the foreground at the edge of which is a lady offering a pearl necklace to a crested swan. Several trees in the background. In the large mango tree is Kāma holding his flowery bow and arrow with Rati. Clouds with lightning, crescent moon and a boat-shaped *vimāna* with two passengers.

Translation of the verse on top: Her forehead is shaped like the crescent moon, her eyebrows are arched like a bow, her glances simulate the sharp-pointed arrow of Kāma, her nose is like a lotus, she emanates a fragrant breath, her teeth are like pomegranate buds, resplendent are her neck, arms, hands and abdomen, her feet simulate the lotus and her gait simulates the swan. O Gopāla, I have seen a goddess-like milkmaid, whose body is golden and which emanates fragrance.

**24e.** *Prachchhanna vipralabdhā nāyikā*. A lady sits in a heavy red chair in a domed pavilion. Facing her are two attendants, one with a tray and flowers. Chocolate foreground with trees and a lion. To the right, a group of three musicians. Elaborate architectural setting.

Translation of the verse on top: I am in love, my co-wife inflames me, I am perturbed, troubles burn my body, his arrival gives me pleasure. My lord is always the source of pleasure. Please do not say no; negation is the essence of *māna*.

(Fig. 32)

**24f.** The heroine rests in a pavilion with slender golden pillars. She is subsequently shown at the foot of the bed, her head in the lap of an attendant while another shampoos her feet. At the bottom of the stairway, in a garden, sits Kṛishṇa talking to the attendant who has just come down the stairs.

The superscription is corrupt and mutilated.

(Fig. 33)

**24g.** *Vilāsa hāva* of Kṛishṇa. In the centre is a circular medallion within which is Kṛishṇa playing the flute, surrounded by dancing *gopīs* holding hands. In the right bottom corner is a bower in which two ladies are seen talking to each other.

Translation of the verse on top: Those at whom you have not looked, they are searching to see you. Nobody has seen you. How can they say how to look at you? You reside in the heart of the gods, men and *nāgas* who have beloved young wives. Keśava says, manifold are your manifestations; the Creator searched a simile for them but failed. Reliever of the pride of beauty and passion and the vow of chastity of women, are your eyes.

**25.** Lovers looking into a mirror. Mewar, *c.* 1630 A.D. 11 × 19·4 cms.

The lovers are seated on a blue and red carpet, the man leaning against an orange bolster. An attendant waves a fly-whisk to the right. Green background. The miniature is quite close in style to the *Rāgamālā* series of 1628 A.D. (nos. 23a-i).

The inscription on the top reads: *Pagal rī ṭhākur*. The Ṭhākur of Pagal.

**26.** Nobleman with female attendants. Probably Mewar, second quarter of the 17th century A.D. 11·2 × 17·8 cms.

The noble wears light blue *jāmā*, broad *paṭkā* and orange turban. Facing him is a woman in dark brown *ghāghrā*, and orange *paṭkā* holding a tray full of *pān*; behind stands a *morchhal*-bearer. Indigo background; light blue sky with four large cranes.

**27.** Four paintings from a Ms. of the *Bhāgavata Purāṇa*. Mewar, *c.* 1650 A.D. 37 × 17·8 cms.

The miniatures are somewhat stiff and lack the beauty of expression seen in Sāhibdīn's *Bhāgavata Purāṇa* of 1648 A.D., though very close to it.

**27a.** An episode from the story of Uttānapāda. Green background. In the top left pavilion is the king offering a gift to a soldier. Outside are queens in two litters meeting their children. In the centre is the king riding a chariot; to the right we see him meeting his children. Enclosed garden in the background. Blue sky. Text on the reverse.

**27b.** Return of the king after victory. Episode from the story of Uttānapāda and Dhruva. The scene is laid against a red background. On the left is a palace at the gate of which are several women coming out to receive the king who is mounted upon an elephant accompanied by two children. The elephant is being followed by a number of attendants and horsemen. In the top right corner is a litter and the queen embracing a boy. Text on the reverse.

**27c.** The assembly of saints. The scene is laid in an open ground with a mango tree in the centre. To the left is Parīkshita hearing the recitation of the

*Bhāgavata*, and four ascetics seated on deer skins. To the right is an ascetic and women and children. Text on the reverse.

**27d.** Hermitage. The scene is laid in a hilly landscape covered with trees and flowering plants. The *ṛishi* has rescued an antelope and is carrying it to the hermitage.

**28.** The *śubha darśana* of Rādhikā. From a *Rasikapriyā* series. Mewar, mid-17th century A.D. 20·5×26·2 cms.

(Fig. 34)

The scene is divided into two registers. On top is the heroine wearing a green *oḍhnī*, red *cholī* and golden skirt. She is seated on an octagonal *chaukī* enjoying *pān*. On either side are female attendants, one of whom holds a mirror. Below is a garden with plantains and other trees. To the right is Kṛishṇa, dressed in red *jāmā*, standing behind a cypress tree. In the centre is Rādhā seated on a *chaukī* holding a mirror in which Kṛishṇa's reflection appears along with hers. Rivulet in the foreground.

The inscription at the back has an inspection date of V. S. 1751/A.D. 1694.

The painting belongs to a series different from that exhibited as nos. 24a-g.

The inscription at the top is very corrupt, but is the same as that of no. 39a except for all of the first verse. It describes *prakāśa sākshāt darśana* of Rādhā and also of Kṛishṇa, and is translated as follows: Giving up languor she first looked at herself in the mirror, then played with the camphor dust; then the fair one oiled her body and wiped it with a towel. Then she applied the collyrium pounded with gallochum and musk to the eye. But as ill luck would have it, so my friend, how can I see him when shyness was still sticking to my eyes!

The pleasure-giving pearl strands strung to red thread entwined the locks of hair on her forehead; languorously the *sārus*-eyed lady looked in the mirror. Seeing Kṛishṇa who was concealed, his face reflected in the mirror, a pointed simile suggests itself: "Within the orb of the sun penetrated the orb of the moon and in between them penetrated as it were the *triveṇī* (three plaited braids)."

**29.** Amar Siṅgh II in his harem. Mewar, *c.* 1700 A.D. 25·2×28·6 cms. Line drawing with colours.

(Fig. 35)

Amar Siṅgh sits on a green chair smoking a *hukkā*. Facing him are three ladies, one of them holding a tray of roses, and behind him are three more attendants, two of whom carry *morchhals*. In the foreground, grouped round a fountain, are three musicians and three attendants. Note the stippling of the faces. The wash drawing technique was popular in Amar Singh's reign (cf. no. 30). He reigned 1698-1710.

**30.** The elephant Jayamangal. Mewar, dated 1699 A.D. 36·2×22 cms. Line drawing with colours.

(Fig. 37)

The tethered elephant with tusks encased in gold is spraying itself with water. An attendant pours water from a leather bag into a pool to the left, while two retainers are to the right. Heavy shading of faces. There is no comparison between this painting and the vigorous Bundi school paintings of elephants;[1] its main interest lies in its technique and date.

The inscription in Devanāgarī characters on the top margin reads: *Śrī saṁvat 1756 rā māh sudi 5 some re din mahārājādhirāj mahārāṇa śrī Amar Siṅhajī hāthī Jaimaṅgala ūpar asavār huā tīlā raidin.* On Monday, Māgh sudi 5, Mahārāṇa Amar Singh rode the elephant Jayamaṅgala. He is Amar Singh II.

**31.** Two paintings from a *Bhāgavata Purāṇa* series. Mewar, *c.* 1700 A.D. Average 22×16·5 cms.

(Fig. 38)

**31a.** Kṛishṇa playing the flute. In the centre is Kṛishṇa playing the flute, surrounded by a group of six *gopīs* within a red circle. Two ascetics stand outside with folded hands. To the left, beneath a large tree, is a seated lady conversing with a standing lady. Light grey background. River in the foreground bordered by plants.

(Fig. 38)

**31b.** Rādhā looking at Kṛishṇa's portrait and other scenes. To the left is Rādhā shown several times, preparing a bed of flowers, with Kṛishṇa's portrait and gesticulating frantically after placing it in a bower. To the right is a *sakhī* conversing with Kṛishṇa. Yellow background; bluish mounds.[2]

**32.** Portrait of Mahārāṇā Ari Singh. Mewar, second half, 18th century A.D. 23·2×17 cms. Line drawing with colours.

(Fig. 36)

The Rāṇā, nimbate, wears long *jāmā*, golden *paṭkā* and black and blue *dupaṭṭā*. He holds a bow and arrow. Blue shrubs in the foreground. The technique of wash-drawing seen in nos. 29 and 30 continues in the reign of Ari Singh.

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[1] Cf. Pramod Chandra, *Bundi Painting*, Lalit Kala Akademi Series of Indian Art, 1959, Pl. 6.

[2] See Moti Chandra, *Mewar Painting*, Lalit Kala Akademi Series of Indian Art, 1958, Pl. 10, for another example of this period.

The Devanāgarī inscription on the reverse identifies the portrait as being that of Ari Singh. The name of the painter cannot be deciphered. The entry date is V.S. 1818/A.D. 1761.

## Bundi School

**33.** Six paintings from a *Rāgamālā* series. Probably Bundi, 1625-1630 A.D. Average 10·8×14·3 cms. (Fig 39)

The miniatures from this series probably represent a formative period in Bundi painting. It is not unlikely that the series was influenced by the Popular Mughal school which appears to have developed at Agra or Ajmer, such as the *Rāgamālā* of *c.* 1615 (nos. 13a-f) and *Mādhavānala* set (nos. 17a-j). The series has many early features such as (*a*) the female facial type with staring eyes, prominent projecting nose and pointed chin; (*b*) transparent *chākdār jāmā*; (*c*) Jahāngīr period turbans; (*d*) narrow long *paṭkās* with geometrical designs; (*e*) shading under armpits (Fig. 39); (*f*) figures shown as though seated on the farther edge of the stool (Fig. 39); (*g*) slender pillars with characteristic capitals somewhat like those seen in the *Rāgamālā* of *c.* 1615 and *Mādhavānala* of *c.* 1620; (*h*) somewhat naturalistic trees including types with circular foliage such as seen in the *Mādhavānala* set (no. 17b) and the *Rāgamālā* set (Frontispiece). But a feature peculiar to the present set is that tree trunks and branches stand out in contrast to the foliage and do not get merged with it. The series is not dominated by the stylization which is to be observed at a later date in all Rajasthani schools. Though from the point of view of technique the series lacks finished drawing and brushwork, its colouring is rich and it possesses the freedom of early work in the application of colour and also to some extent in the composition. The tumultuous clouds of later Bundi painting are presaged in no. 33d. The domes belong to the Akbar-Jahāngīr period. The architecture, particularly the cupolas, truncated cupola-pillars and main slender pillars, including bases and capitals, invites comparison with the architecture in the *Rāgamālā* of *c.* 1615, ascribed to the Agra or Ajmer areas. The present series is not far removed in point of time from the abovementioned *Rāgamālā* and hence we feel that a date of *c.* 1625-1630 should not be far off the mark. It may be noted that in both sets the turbans are similar, so also there are similarities in the manner of drawing bedsteads and *bandanvārs*. Pompons also fall on the shoulders of female figures as in the *Mādhavānala* set (nos. 17a-j). It may be further observed that in the present set as well as in the Mewar *Rāgamālā* set dated 1628 A.D. (nos. 23a-i) the treatment of the palm tree evidences a similar mannerism, namely that the palm leaves look like large bell-shaped flowers having crenellated edges, and are spaced apart from each other in a circular pattern, the lower leaves drooping downwards. Perhaps there is a leavening of influences from Mewar in the present series in some of the male and female facial types with large oval eyes. Several of the paintings overlap the margins. The superscriptions are in very corrupt Sanskrit.

**33a.** Rāga Śrī. A colourful turreted pavilion within a garden, painted in red, yellow and purple. Blue sky with curly line to indicate clouds. The hero and heroine are seated on an octagonal seat with an attendant holding a cup at the back. Nārada and Tumburu seated on a carpet playing music.

**33b.** Rāga Mālakośa. A terraced pavilion with a bedroom equipped with a bed, two pillows and a curtain. To the right, is the hero wearing a Jahāngīrī turban, *chākdār jāmā* and narrow *paṭkā*. He is seated on a *moḍhā* holding a flower and is attended by a *chaurī*-bearer. Note the carved pillow.

(Fig. 39)

**33c.** Rāginī Āsāvarī. Forested hill landscape with trees and serpents; lotus lake with cranes in the foreground. The blue heroine in a peacock-feather skirt is seated on a rock holding a serpent. Note the palm tree in the centre.

**33d.** Rāga Seta Malāra. In front of a domed pavilion is an emaciated hermit seated on a tiger-skin. To the right a tree with circular leaves with a peacock. The stormy sky is painted in swirling patches of blue, yellow, red and pink.

**33e.** Rāginī Dhanāśrī (?). The heroine wearing numerous ornaments is seated in a dejected mood on a *chaukī* inside a domed pavilion. Note the peculiar method of depicting the pillows in this series.

**33f.** Rāginī Rāmakalī (?). An enclosed garden with a pavilion to the left equipped with a furnished bed; a female attendant with face averted leaning against a pillar. To the right is the hero embracing the heroine on a high-backed octagonal seat. He wears a Jahāngīrī turban and narrow *paṭkā*. Brilliant patches of lacquer red and purple relieved by yellow, blue and pink give the painting a very rich effect.

**34.** Three paintings from a *Rāgamālā* series. Bundi, 1660-1670 A.D. 12·5×22 cms.
(Fig. 40)

This is an unusual series. The tall architecture is typically in the Bundi tradition, but the physical types are a departure from the well-known norms of the Bundi school. The colour is not as bright as seen in many Bundi sets, nor is there any enamel effect. A characteristic of the series is the prominent spray rising into the dull blue sky (Fig. 40). Shading under the armpits of male figures is seen, and the faces are somewhat heavy but nevertheless attractive. Here we have one of those numerous varieties which one always comes across in any extended survey of Indian painting and which may be due to the individuality of a particular artist or may be a variation peculiar to one of the numerous *ṭhikānās* which comprise every Rajput state. The series seems to us to be earlier than the dated work of 1682 and 1689,[1] and we have therefore suggested a date of 1660-1670 A.D.

**34a.** Rāginī Vibhāsa. Palace scene with elaborate architecture. On the terrace is a peacock dancing; the plain black sky is dotted with white stars. The hero and heroine are seated on a cot. The former, wearing a flat turban, *jāmā* and trousers, is shooting a flower arrow, while his beloved is offering him a *pān*. Note floral spray to the right beyond the wall.
(Fig. 40)

**34b.** Rāginī Kānhaḍā. Palace enclosure with turrets and balconies. At the entrance stands Kṛishṇa carrying a sword across his shoulders. In the open space, a horse and groom to the left; a soldier and a boy to the right praising the valourous deeds of Kṛishṇa with upraised hands. Large cranes in the sky.

**34c.** Rāga Mālakośa. A palace enclosure with elaborate architecture, consisting of pillared balconies and domed rooms. On the open terrace are the hero and heroine seated on a *chaukī* with a *chaurī*-bearer standing behind. To the left a musician playing the *sarod* and another with folded hands. Deep blue sky against which is painted a cypress and a flowering spray. The draughtsmanship is crude and weak.

**35.** Lady on terrace. Bundi, *c.* 1690 A.D. 18·4×25·3 cms.

Enclosed palace with painted pavilions. The heroine reclines against pillows on an open terrace while an attendant offers her wine from a bottle. A *morchhal*-bearer, wearing a *peshwāj*, stands behind. This miniature is typical of much of the well executed but rather formal work prevailing in Bundi in the last quarter of the 17th century. Architecture dominates the scene, and formal gardens and fountains abound. The figures, though well-drawn, are also often quite conventional, a prelude to much of the stylized work of the latter half of the 18th century.

**36.** Rādhā and Kṛishṇa in a grove. Bundi, late 17th century A.D. 17×24·4 cms.

An open space covered with plantains and other flowering trees on a grey ground. To the left are Rādhā and Kṛishṇa dallying in an arbour. Four female attendants holding garlands, flower-sticks, rosewater and a flask. Lotus lake edged with rocks in the foreground.

**37.** Stealing of the butter. Bundi, with a folk element, late 17th century A.D. 20·2×24·8 cms.
(Fig. 41)

An open walled terrace with a pavilion to the right. Yaśodā is churning the curds and the baby Kṛishṇa is putting his hand inside the yellow pot. To the right is Nanda seated on the floor against a red pillow. In the green foreground, two cows, one of them being milked, and a calf. The small face, short projecting nose and rounded forehead of Yaśodā is typical of Bundi painting of the late 17th century.

**38.** Three paintings from a *Rāgamālā* series. Bundi, early 18th century A.D. 11·7×19·3 cms.

The female type has a sharply projecting nose. Such types are seen in the late 17th and early 18th century Bundi painting. The colouring is somewhat flat and the set cannot be dated earlier.

**38a.** Rāginī Mālava. Pavilion, outside which is the hero holding a garland as he embraces the heroine. Chocolate background with flowering plants; blue sky dotted with white stars and white moon.

**38b.** Rāginī Āsāvarī. Hilly landscape painted against chocolate background; purple rocks and green mounds covered with flowering shrubs and trees; a pool with cranes in the foreground. The sky is blue, red and white. The blue heroine in a lotus-petal skirt is playing with serpents.

**38c.** Rāginī Kāmoda. The heroine is placing a garland on a bed within a pavilion and an attendant stands by with a bowl of flowers. A tree and a flowering plant in the background; blue sky; green foreground with flowering shrubs.

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[1] Pramod Chandra, *Bundi Painting*, Pls. 1 and 2.

**39.** Three paintings from a *Rasikapriyā* series. Bundi, late 17th or early 18th century A.D. Average 15×27·8 cms.

(Fig. 42)

**39a.** The *prachchhanna sākshāt darśana* of Kṛishṇa.

The seated heroine, dressed in rich garments, is accompanied by a female *morchhal*-bearer. Kṛishṇa is shown peeping from the doorway, and the heroine looking in the mirror, sees his reflection along with her own. Blue sky with moon and stars.

Devanāgarī text from the *Rasikapriyā* appears on *peoṛī*-yellow ground on top. The theme is given as *prachchhanna sākshāt darśana*. For a translation of the superscription see second verse of no. 28.

(Fig. 42)

**39b.** *Madhyādhīrā nāyikā*. The heroine, seated in front of a bed on the carpet, has averted her face from Kṛishṇa, who is dressed in golden *jāmā* and turban. The scene takes place in a room in a domed palace. Blue sky with moon and stars. Green foreground bordered by a row of stylized plants.

Translation of Devanāgarī text and vertically written *dohā* from the *Rasikapriyā* on top: She utters harsh words. Knowingly she is angry. The great poet (Keśava) says, she is *madhyādhīrā*.

At the eventide after grazing the herd you returned, but again ran away. And the next day you fled to the lane where that beauty lives, under some pretext. Today your eyes look as if they are dyed in màgenta. O Hari, you have given up all pretence of shame; why are you so wayward?

**39c.** *Madhyā nāyikā*. To the right, in a room are Kṛishṇa and Rādhā seated facing each other on a carpet. Outside are two attendants, one of them about to enter a gate. Trees to the left. Plain blue sky.

Translation of Devanāgarī text from the *Rasikapriyā* on top: In whom passion and shyness are in equal proportion, the adepts designate such a beautiful lady as *madhyā*.

**40.** Rāginī Vasanta. From a *Rāgamālā* series. Bundi, mid-18th century A.D. 13·5×18·5 cms.

(Fig. 43)

Kṛishṇa holding a *viṇā* and a flower pot is dancing between two women, one of them playing the cymbals, the other a drum. There is a row of trees on top; white ground smeared with pink. A folk element is present in the painting.

**41.** Twelve paintings of a *Bārāmāsā* series. Bundi, 1760-1770 A.D. 16·7×24·2 cms.

(Fig. 44)

*Bārāmāsā* sets were popular in the Bundi school as they gave the Bundi artists an opportunity to indulge in their love for landscapes. The set is very characteristic of some *Bārāmāsā* and *Rāgamālā* sets of the second half of the 18th century. This type of work was also done in the nearby state of Kotah. *Bārāmāsā* is the pictorial rendering of the seasons in each month of the year, and hence the series always consists of twelve miniatures. As in the case of the *Rāgamālā*, it is based on literary descriptions to which the artist adds his imagination and inventiveness. The characteristic composition is a tall edifice dominating one side of the miniature while landscape facets fill in the rest of the picture space. As a rule such sets are colourful and attractive despite the fact that by the second half of the 18th century the physical and facial types, often squat and with dumpy features, are not so charming as those of earlier Bundi painting. The grey and silver moon, which we find in many paintings of this period, and the sun with a human face, are seen in nos. 41g and 41l respectively. In no. 41a (Fig. 44), the landscape occupies the whole picture space.

**41a.** The month of Chaitra. A grove on the bank of a conventional lotus pool. Kṛishṇa and Rādhā are seated on a white carpet locked in close embrace. To the left, two women peeping from behind the trees. In the background a stream and a saint with his disciple in a pavilion. Blue sky.

(Fig. 44)

**41b.** The month of Vaiśākha. Garden scene with a pavilion. Rādhā and Kṛishṇa are seated on the balcony. On the ground floor is a fountain with saffron jets. A little below, water is being drawn by a Persian wheel. To the right, women are worshipping a banyan tree and a priest offers his devotion to a Śiva-*liṅga*. In the yellow background covered with trees and a pink hill are three hunters. Blue sky with a golden sun.

**41c.** The month of Jyeshṭha. Luxuriant hilly landscape with mounds painted yellow, and strewn with pink boulders; the pink and grey hills follow Mughal tradition closely. In the dense forest, are elephants, a tiger, *nīlgāi*, jackals, birds and a serpent. To the left is a pavilion shaded with a canopy, under which are Kṛishṇa and Rādhā with bubbling fountains throwing saffron jets. Blue sky with a golden figured sun; a lake with aquatic birds in the foreground and a couple of soldiers resting in the shade of a tree.

**41d.** The month of Āshāḍha. Dense forest with birds and a woman. In the background to the left, Kṛishṇa and Rādhā in a pavilion; to the right, a hermit with two disciples. Blue sky; a water pavilion in the foreground with Kṛishṇa and Rādhā in a loving embrace.

**41e.** The month of Śrāvaṇa. Open green space with trees and birds. To the left, a blue pavilion from the shaded balcony of which Kṛishṇa and Rādhā watch the women processionists carrying the image of Gaurī toward a lotus bank, and a woman on a swing. Black sky with red and golden lightning and pairs of cranes.

**41f.** The month of Bhādrapada. Hilly landscape with a dense forest with birds, a winged dog-like creature, peacocks, elephants and a lion. A rivulet is winding its way to a lotus pool. To the left, in a grey pavilion, are Rādhā and Kṛishṇa enjoying the scenery; a female attendant at the door. Black sky with gold and red lightning and a couple of cranes.

**41g.** The month of Āsoja. Dasahrā festival scene. A royal procession consisting of horsemen and elephants is proceeding to Laṅkā inhabited by Rāvaṇa and his demons, surrounded by fireworks. Some men and women are seated near the bank of a lotus pool. To the left, Kṛishṇa and Rādhā witnessing the scene from a house top. Blue sky with double ringed moon.

**41h.** The month of Kārtika. Divali scene. To the left is a house decorated with oil lamps. On the top floor, Kṛishṇa and Rādhā are conversing, while two women are letting off Roman candles. In the courtyard below are two women enjoying fireworks. The black sky is lit with squibs and other fireworks.

**41i.** The month of Agahan. In a pavilion on the banks of a lotus pool with aquatic birds is a woman engaged in some religious ceremony; Kṛishṇa and Rādhā are on the terrace. To the right two priests worshipping an image. Blue sky.

**41j.** The month of Pausha. A domestic scene with Kṛishṇa and Rādhā seated in a carpeted pavilion; three women in the courtyard with household utensils and fruits and vegetables lying on the floor. In the background a peasant and his wife warming themselves before a fire. Blue sky with a seven-horsed chariot of the sun; a water pool with aquatic birds in the foreground.

**41k.** The month of Māgha. Enclosed pavilion with Rādhā and Kṛishṇa who are watching a dancer with musicians. Women are also shown throwing coloured powder on one another, and this has turned the floor purple. Vases containing mango leaves indicate the spring festival. Blue sky with human-faced sun; trees in the background.

**41l.** The month of Phālguna. Kṛishṇa and Rādhā seated on a golden chair are throwing coloured water with syringes on the congregation of women, some of whom are playing musical instruments outside. In the centre is a fountain throwing saffron jets with two women splashing in the pool. The play of coloured powder has turned the floor purple. Blue sky with figured golden sun; temples in the background.

**42.** A lady at her toilet. Bundi, *c.* 1760-1770 A.D. 15×24·2 cms.

(Fig. 45)

Tiled terrace with the heroine seated on a golden *chaukī*, arranging her ornaments with the help of a mirror held by an attendant. Blue and gold sky; trees in the background; lotus lake in the foreground. A prince is shown peeping at the scene from a window. The down-like shading of the faces may be noted. It was often a characteristic of this type of Bundi painting in the second half of the 18th century and was doubtless derived from a similar practice seen in Mughal painting, particularly during the reign of Shāh ʻĀlam (1759-1806). Note the *khañjardār* turban, commonly seen in the Bundi school. The dumpy male face with short neck is also characteristic of this period.

**43.** Kṛishṇa dallying with sleeping Rādhā. Bundi, 1760-1770 A.D. 15·3×24·1 cms.

Rādhā is shown sleeping on an ornamental bed with a silver canopy and yellow pillows as Kṛishṇa steals into the bed. The attendants have fallen asleep on the floor. Grey sky with silvery moon, stars and birds; fountains in the foreground.

Translation of the Devanāgarī inscription on the reverse: Kṛishṇa has come to cover Rādhā's eyes; the female attendants are asleep.

**44.** Lady in peacock *oḍhnī*. Bundi, late 18th century A.D. 12·2×18 cms.

A lady holding *pān* is shown dressed in flowered *ghāghrā* and an *oḍhnī* with peacock feather pattern which is thrown around the face. Blue background.

**45.** Drinking revelry. Bundi, 1760-1770 A.D. 16×22·7 cms.

An enclosed garden with trees. To the right, within a decorative railing, are two female musicians, and to the left two women outside a thatched pavilion, one in male costume, consisting of *khañjardār* turban, a long flowered muslim *jāmā*, and red trousers and holding a sword. An attendant is offering her a wine cup. Light blue sky dotted with white stars and the moon.

An inscription on the reverse mentions that the picture belonged to a *jotdān* (album) depicting the Kṛishṇa-*līlā*.

**46.** Lady on horseback. Bundi, *c.* 1800 A.D. 15×19 cms.

A lady holding a cup is seated on a chocolate and white horse. She is being supported by an attendant. Apple green background. A very frequent subject in Bundi painting.

**47.** A runaway elephant. Bundi, *c.* 1800 A.D. 40×21·2 cms.

(Fig. 52)

Yellow background. The elephant has broken loose and trampled an attendant. Several others are trying to control it. This miniature is a later and not very energetic example of the exceptional talent shown by Bundi artists in the mid-18th century and thereabouts for elephant studies.[1] No other Rajasthani school has drawn elephants in action so convincingly.

**48.** Portrait of the elephant Motīgaj. Bundi, *c.* 1800 A.D. 19·6×19·6 cms.

The caparisoned elephant, having broken loose, has seized a soldier with its trunk. The elephant driver and two attendants are trying to control the elephant. Red and blue sky. See note to no. 47.

The inscription reads : *Hāthī Motīgaj ki chhabi.* Portrait of the elephant Motīgaj.

### Malwa School

**49.** Two paintings from a *Rāmayāṇa* series. Malwa, *c.* 1635 A.D. 22·8×16·3 cms.

(Fig. 47)

The male and female types in this series are similar to those of the *Rasikapriyā* dated 1634 A.D.,[2] now in the National Museum of India. The tree forms are also to some extent similar, as in the case of the central tree (Fig. 47), which is composed of roundels of foliage. It may be noted that the *jāmā* is tied both to the right and left. Thus both Muslim and Hindu fashions seem to be in vogue in the area where these miniatures were painted. It is the peculiar round female facial type with staring eyes and the *oḍhnī* standing out balloon-like behind the head (more noticeable in no. 49b) that immediately identify the miniatures belonging to this group, and enable us to relate them to the 1634 A.D. *Rasikapriyā*. This female type, slightly modified, also appears in the *Rāgamālā* series (nos. 50a-c) of about 1645, but thereafter it disappears and a more comely female type comes into vogue in the 1652 *Amarū Śataka*[3] and the 1680 *Rāgamālā*.[4]

**49a.** The hermitage of Sutīkshṇa. Red background. To the left is the wife of the *ṛishi* seated in a domed pavilion. Outside, against a chocolate background, the *ṛishi*, wearing a pointed cap, is making offerings to the sacred fire. To the right are Rāma and Lakshmaṇa on the steps of a lotus lake. Three trees in the background; pink foreground.

Translation of the inscription in Braja Bhāshā and Sanskrit on the reverse is: Rāma stayed there. Staying in the hermitage of Sutīkshṇa, Rāma wandered all over the Daṇḍaka forest, visited the Pampā lake and returned.

(Fig. 47)

**49b.** Lakshmaṇa cutting the nose of Śūrpanakhā. Blue background with an ornamental tree to the right. Rāma and Sītā seated in a domed pavilion watch the event.

Translation of the inscriptions in Braja Bhāshā and Sanskrit on the reverse : This is folio 41. The disfiguring of Śūrpanakhā by Lakshmaṇa. Śūrpanakhā assumed a terrible form to frighten Sītā. Then Lakshmaṇa, cutting off her nose and ears, disfigured her.

**50.** Three paintings from a *Rāgamālā* series. Malwa, *c.* 1645 A.D. 14×18·7 cms.

(Fig. 46)

This series is earlier than the *Rāgamālā* (nos. 55a-b) and the *Bārāmāsā* (nos. 53a-c). The male and female types are nearer to the *Rasikapriyā* series of 1634 now in the National Museum.[5] The female type is particularly noticeable in no. 50a where the lady sits on the farther edge of a cushion, an early peculiarity in Rajasthani painting. The tree forms, though similar to those in the *Bārāmāsā* miniatures of *c.* 1680, are more freely drawn, while those in the

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[1] Pramod Chandra, *Bundi Painting*, Pl. 6.

[2] Khandalavala, "Leaves from Rajasthan," Fig. 15.

[3] Khandalavala, "Leaves from Rajasthan," Fig. 20.

[4] *Ibid.*, Figs. 24, 25.

[5] *Ibid.*, Fig. 15.

1634 A.D. *Rasikapriyā* still evidence the conventions of Western Indian or Gujarati painting. A date round about 1645 A.D. seems most feasible. This series is a precursor of the 1652 *Amarū Śataka*[1] and the several sets of about 1680 A.D. in the Khajanchi collection. Note heavy pompons in Malwa painting.

The inscriptions are in very corrupt Sanskrit and give the *dhyāna* of the Rāginīs.

**50a.** Rāginī Bilāvala. Turreted pavilion. To the left, is the blue-complexioned heroine wearing a patterned *oḍhnī* and yellow *sāṛī* looking into a mirror as she adjusts her hair ornament. An attendant is seated before her. Red ground. To the right is a bed with a pillow. Black and white sky; chocolate foreground.

**50b.** Rāginī Mālaśrī. A pavilion with a bed to the right. The heroine who is seated before a decorative tree is plucking the petals of a lotus. Note the heavy pompons attached to the ornaments. Black and white sky; chocolate foreground.

**50c.** Rāginī Vasanta. Open space with green background and ornamental trees on either side. In the centre is the hero, wearing a *mukuṭa*, *jāmā*, red trousers and a *kāchhanī*. He is dancing and playing the *viṇā*. A female musician on either side with drum and cymbals. Black and white sky; chocolate foreground.

(Fig. 46)

**51.** Four paintings from a *Rāmāyaṇa* series. Malwa, *c.* 1650 A.D. 17·8×15·5 cms.

(Fig. 48)

This series, in spite of its distinctive folk flavour, does to some extent derive from the *Rāmāyaṇa* series of *c.* 1635 A.D. (nos. 49a-b). It is, however, obviously later and cruder, and a date of *c.* 1650 A.D. seems acceptable. Note the crude manner in which shading under the armpits is done, a feature derived from Mughal painting.

The descriptive superscriptions are corruptly written.

**51a.** Rāma and Lakshmaṇa in a hermitage. Chocolate background. To the left are the brothers seated on a stepped platform conversing with a *ṛishi*; to the right are Sītā and the *ṛishi*'s wife in a domed pavilion.

(Fig. 48)

**51b.** Rāma and Lakshmaṇa on the banks of the Gaṅgā. Chocolate background; the river is in yellow basket-pattern on chocolate. Below is a *ṛishi* and to the left Sītā under a domed pavilion.

**51c.** Hanumāna in Laṅkā. Blue background. Several episodes are represented. In the top left corner is Hanumāna receiving the orders of Rāma and Lakshmaṇa; below he is crossing the ocean represented by yellow lines on a chocolate ground. On the right top is Hanumāna, facing Rāvaṇa, and below is the solitary figure of Sītā.

**51d.** Rāma on the banks of the Gaṅgā. Blue background, basket-patterned river in the foreground with a boat. To the left, Rāma, Lakshmaṇa and Sītā are seen on a stepped platform. To the right, four boatmen are fighting among themselves to have the honour of taking Rāma and his party across the river. A man is saluting Rāma.

**52.** *Chīraharaṇa*. Malwa, *c.* 1680 A.D. 15×20·5 cms.

(Colour Plate D)

Against a red background are five *gopīs* beseeching Kṛishṇa to return their clothes. The Jamunā river is in the foreground. The composition is very formal, as is the case with many paintings of the Malwa school, but the brilliant colouring gives this miniature unusual charm.

**53.** Three paintings from a series illustrating the *Bārāmāsā* of Keśavadāsa. Malwa, perhaps painted at Narsinghgarh, *c.* 1680 A.D. 14×20·2 cms.

The date of 1680 A.D. is based on the close similarity with the *Rāgamālā* painted at Narsinghgarh in that year.[2] The male and female types are, however, more elongated, a characteristic also to be observed in the Mughal school of the Aurangzeb period (1658-1707 A.D.).

**53a.** The month of Pausha. Painted pavilion with red and blue background. To the right, the hero and heroine conversing; to the left, a man and a woman warming themselves before a fire. Black sky. The superscription is only barely legible.

**53b.** The month of Māgha. A painted pavilion with the hero clad in a chocolate *jāma* holding a lance and conversing with the heroine. To the left, against a red background with decorative trees, is a female dancer with a *mṛidanga* player and a man. Black sky; lotus lake in the foreground.

Translation of superscription: In the garden, doves, cuckoos and peacocks make noise; and forgetful of everything, full of joy, the black bees are humming.

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[1] Khandalavala, "Leaves from Rajasthan," Fig. 28.

[2] Khandalavala, "Leaves from Rajasthan," Figs. 24 and 25.

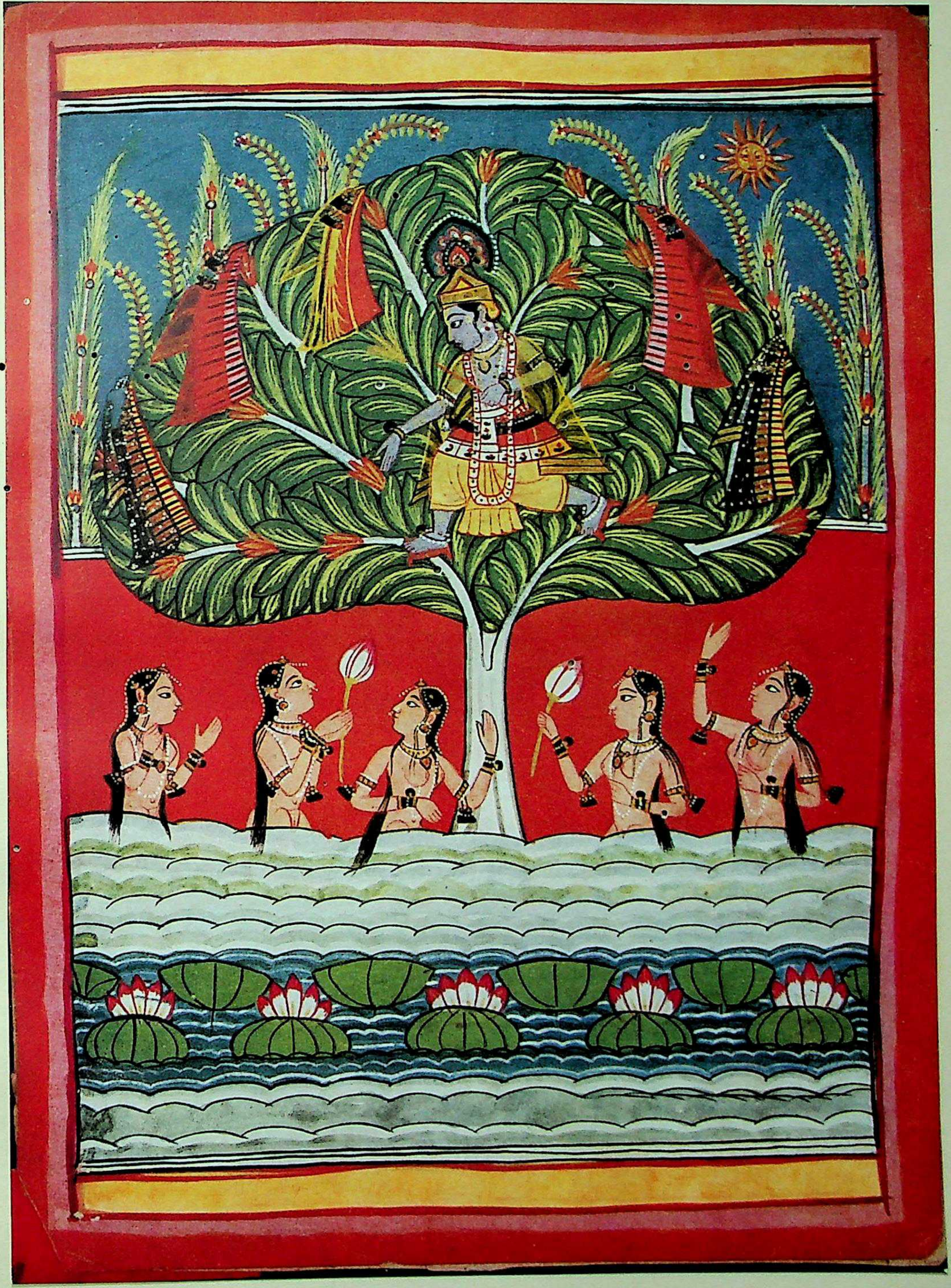

Plate D. *Chīraharaṇa*. Malwa school of Rajasthani painting, *c*. 1680 A.D. 15×20·5 cms. (no. 52)

The dust of musk, sandal and camphor fills the ten directions. There is music and instrumental playing at night. In spring, the intelligent engage themselves in endless play. My love, if you love me please do not abandon me in this month.

**53c.** The month of Baisākha. Painted pavilion with blue background under which the hero, clad in white garments, is conversing with the heroine. To the right is a man seated on the ground with his hands locked over his head. Black sky; lotus pool in the foreground.

Translation of superscription: The sky and earth are filled with fragrance. The foolish wind blowing hard burns the body. All the directions are covered with pollen. Struck with heat, they who are heartless, deaf and mad proceed to another place. Please hear my sane advice, it is the time to make love; the love desire of the separated one especially increases in Baisākha.

**54.** Lady conversing with a parrot. From an *Amarū Śataka* series. Malwa, *c.* 1680 A.D. 13·4×20 cms.

A lady is shown conversing with a parrot in a pavilion. Black sky with white birds.

A Sanskrit inscription appears on the top. For the translation, see *Prince of Wales Museum Bulletin* No. 2, p. 66.

**55.** Two paintings from a *Rāgamālā* series. Malwa, *c.* 1680 A.D. Average 15×20 cms.

(Fig. 49)

**55a.** Rāginī Mālasikā (Mālaśrī). An attendant in a pavilion looks at the heroine who is plucking a lotus flower. Black sky with a solitary flying bird; floral scrolls in the foreground.

(Fig. 49)

**55b.** Rāginī Dīpasādhikā. Painted pavilion with chocolate and red ground. To the right is the hero lying on the bed; to the left the heroine dressed in yellow. Blue sky with golden lightning.

**56.** Six paintings from a *Rāgamālā* series. Malwa, late 17th century A.D. 15·2×19 cms.

(Fig. 50)

This curious series is done in a manner strongly reminiscent of folk art. It seems to belong to the Malwa group, but the colouring lacks brilliance, and tends to be flat, though not unpleasing. A strip of water with lotuses is present at the base of every miniature of this series. Some of the compositional effects are both unusual and attractive. Both male and female figures are often squat with heads too large for their bodies, a characteristic of Rajasthani art of the late 17th century onwards.

The Devanāgarī superscription is in Braja Bhāshā *dohās* and gives the *dhyāna* of the musical mode.

**56a.** Raginī Naṭa. Blue and green background. The hero, riding on an elephant, engages a horseman while soldiers fight in the foreground.

**56b.** Rāginī Lalita. Blue and green background. The heroine is reclining in a pavilion while the hero is shown carrying a garland in either hand with a female attendant; horse and groom in the foreground.

**56c.** Rāga Mālakausa. Blue background. The hero and heroine listen to two musicians who are being offered a gift by a female attendant.

**56d.** Rāginī Ṭoḍī. Blue and green background; a pavilion on a hill in the distance. The heroine, who holds a garland in either hand, is flanked by a buck and a doe on either side.

**56e.** Rāginī Bangālī. Blue and green background with two trees. To the right, a pavilion, outside which the heroine, who is seated on a *chaukī*, is conversing with a *chaurī*-bearer. A tiger crouches nearby.

**56f.** Rāginī Āsāvarī. Blue and green background; to the left, a pavilion with trees. To the right the hero seated on a rock playing on a snake-charmer's pipe which has attracted snakes. Below, a goat eating snakes, apparently an Indian version of the Persian *mārkhor*, i.e., snake-eater.

(Fig. 50)

**57.** Three paintings from a *Rāgamālā* series. Malwa, end of the 17th century A.D. 25×36 cms.

(Fig. 51)

**57a.** Rāginī Ṭoḍī. A lady with a *vīṇā* accompanied by attendants holds out a tuft of grass to deer that form part of a small herd. In the foreground is a conventional lotus pool. Elaborate wooded landscape with hunting scene in the background. Chocolate, pink, and grey mountains.

The title of the Rāginī, now mutilated, appears on the red margin: . . . *rāginī 15*. A *dhyāna* in Sanskrit appears on the yellow strip on top.

(Fig. 51)

**57b.** Rāginī Dhanāśrī. A lady accompanied by attendants is shown painting a picture of her lover. She is seated on a terrace outside a palace. Conventional lotus pool bordered by trees in the background.

The title of the Rāginī appears on the red margin: *Dhanāśrī rāginī 21* (?). A *dhyānā* in Sanskrit appears on the yellow strip on top.

**57c.** Rāginī Naṭa. The battle scene is divided into two parts: on the top, against monochrome red background are two contestants on horseback and a soldier on foot. Below, against light blue background, are archers on the back of an elephant that has seized a horseman. On the battlefield can also be seen a soldier playing on the *sarod*, fallen soldiers, the blood from whose neck is being collected by women, and a woman trying to revive a wounded soldier with a drink. Two vertical panels on either side are filled with miniature soldiers representing the armies. Winged angels are in the sky, and a flying carpet borne aloft by four winged heads.

The title of the Rāginī appears on the red margin: *Naṭa rāgiṇī 14*. A *dhyāna* in Sanskrit appears on the yellow strip on top.

**58.** Rāga Bhairava. Probably Malwa folk-style, late 17th century A. D. 17×20·8 cms.

A pavilion with turrets, painted brown and chocolate. In the centre is the hero seated on a yellow chequered carpet attended by the heroine; a *chaurī*-bearer on either side. Yellow background.

The Devanāgarī inscription at the top identifies the Rāga.

**59.** Rāginī Vilāvala. Probably Malwa folk style, early 18th century A. D. 19×25·7 cms.

In a colourful pavilion to the right are the hero and heroine seated on a bed, with a woman holding a lotus flower before them. To the left a lady is looking at her reflection in a mirror. Blue sky and a very decorative tree.

**60.** Three paintings from an unidentified series. Probably Malwa folk style, early 18th century A. D. Average 17×28·5 cms.

**60a.** Govardhana *dhāraṇa*. Green background with purple, white and yellow cows against a black sky; lotus lake with basket-pattern water on chocolate ground. In the centre is Kṛishṇa with two female attendants on either side. He has lifted Mt. Govardhana with his stick. Note the curious umbrella shape of the mountain.

**60b.** Hero with his women. A red, blue and yellow pavilion. In the centre is seated the hero, with two female attendants on either side. Black sky; four dappled cows in the foreground.

**60c.** King in his palace. A colourful palace painted yellow, red, blue and green with balconies and turrets. To the right is the king seated with a crowned attendant; on the left, three women; at the top female attendants in balconies. Pots and trays in the foreground.

**61.** Rāma and his party. Perhaps Malwa folk style, early 18th century A. D. 17·2×29·5 cms.

(Fig. 54)

Green ground with trees; flowering shrubs in the foreground. Rāma, Lakshmaṇa and Sītā are seated on a pink and yellow carpet; Hanumāna is standing in the left corner. Indigo background with decorative trees in green, yellow and pink.

**62.** Two paintings from an unidentified series. Perhaps Malwa folk style, early 18th century A. D. Average 27×18 cms.

(Fig. 53)

**62a.** Unidentified scene. Open ground with trees in the distance in which are three women with bottles, cups and trays. To the left is a lady seated in a pavilion; to the right the hero and a lady in balconies while below are two women conversing. Black sky.

(Fig. 53)

**62b.** Marriage scene. Blue background covered with floral sprays. To the right is the couple with an attendant facing a marriage pole; to the left is a seated man with attendant. Canopy on top.

### Marwar School

**63.** Lady and a boy. Probably Marwar, *c.* 1625 A.D. 7·6×10 cms.

(Fig. 56)

Black background. The heroine, wearing a transparent *oḍhnī*, blue *cholī* and red skirt, has seized the boy who is holding a crutch. Note the peculiar way of wearing the *oḍhnī* which reminds us of similar treatment in the *kulāhdār* series.

**64.** Rāginī Bilāvala. From a *Rāgamālā* series. Probably Marwar, *c.* 1630 A.D. 14·3×18·1 cms.

(Fig. 55)

Colourful architecture with compound wall and a stepped pavilion to the right. The heroine is seated on a *chaukī* arranging her earring with the help of a mirror held before her by an attendant. Another female attendant with a towel stands behind her. Dark sky; a tree in the background; a cock in the foreground. Note the profuse use of pearls and pompons in the ornaments and also the sharp pointed nose.

The superscription in Sanskrit is obliterated.

**65.** Two folios from a Ms. of *Upadeśamālā Prakaraṇa* of Dharmadāsagaṇi. Probably Marwar, dated V. S. 1691/1634 A.D. 24·8×10·6 cms. See p. 18.

(Figs. 57 and 58)

The influences of Western Indian or Gujarati painting are still present in the illustrations to this Ms.

**65a.** Folio 9 rev. King Dīrgha and queen Chulaṇī. The king, wearing a Jahāṅgīrī turban and *chākdār jāmā,* is seated on a throne holding a sword and conversing with the queen standing to the right. Note the irregular draughtsmanship and the patterns on the costume of the queen.

(Fig. 57)

**65b.** Elephant with attendant. Monochrome ground; the elephant is led by an attendant holding a trident.

(Fig. 58)

**66.** A scene from the *Rāmāyaṇa*. Probably Marwar folk style, second quarter of the 17th century A.D. 13·3×22 cms.

The scene is divided into three compartments with blue, green and yellow background. In the top left compartment is Daśaratha seated on a throne attended by a *chaurī*-bearer. In the second compartment are Rāma and Lakshmaṇa. In the foreground are two ladies meeting an ascetic, probably Viśvāmitra. Note the peculiar treatment of the eyes and the manner of wearing the *oḍhnī,* which stands out behind the head, again reminiscent of the *kulāhdār* group.

The inscription at the top reads : *Lāla Guvala*. Lāla Gopāla, perhaps the name of the painter or the owner.

**67.** Heroine conversing with an attendant. Probably Marwar, second quarter of the 17th century A.D. 12·7×17·6 cms.

(Fig. 59)

Black and green background; yellow grass in the foreground. The hero is looking from the balcony. The *oḍhnī* stands out behind the head, though not as prominently as in earlier miniatures of the *Daśamaskandha*.[1] The turban is characteristic of the period. Note the pearl ornaments across the hair.

**68.** Rāginī Bilāvala. Probably Marwar folk style, mid-17th century A.D. 18·2×20 cms.

(Fig. 60)

The heroine, seated on a straight-backed chair, arranges her earring as she looks into a mirror held by an attendant. Red background. The draughtsmanship is rough, in the manner of Rajasthani folk painting.

**69.** Rāginī Bilāvala. Probably Marwar folk style mid-17th century A.D. 13·7×18·5 cms.

Red background. The heroine is seated on a carpet arranging her ear ornaments. White sky. Brick motif in the foreground.

**70.** Vishṇu and Lakshmī. Marwar folk-style, mid-17th century A.D. 18·5×23 cms.

Chocolate background covered with basket pattern, water and lotuses. In the centre is Vishṇu resting on the snake couch with Lakshmī shampooing his feet. At the top, the four-headed Brahmā seated on a lotus growing from Vishṇu's navel.

**71.** Three paintings from a *Rāgamālā* series. Rajasthani; probably Marwar, perhaps from the *ṭhikānā* of Masuda, second half of the 17th century A.D. 13×18·5 cms.

(Fig. 61)

The set, like others of its type, has rich but heavy colouring.

**71a.** Rāga Kedāra. A nobleman sitting in a room, with mauve wall and niche, listens to a *yogī* playing on a *vīṇā*; he is drawn against a dark green wall. Blue sky; dark green foreground.

Devanāgarī inscription on the top margin reads: *Rāg Kedāro 20.*

**71b.** Rāginī Guṇakalī. In an enclosure between two rooms are a lady and a female *vīṇā*-player, painted against a yellow brick wall with mauve door. Outside is a tree with a peacock, painted partly against a yellow background and partly against dark blue sky.

The inscription on the top margin reads: *Guṇakalī rāgiṇī 32.*

**71c.** Rāga Kānhaḍā. To the left, in a pavilion with bright yellow brick walls and mauve panelled door, is the dark blue Kṛishṇa holding a sword and an elephant tusk. Outside, against a charcoal grey wall is a mahout in pink *jāmā*. A woman peeps from a balcony on top. Dark blue sky with dots. Dark green foreground with floral sprays.

The inscription on the top margin reads: *Kānhaḍā rāg.*

(Fig. 61)

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[1] M. R. Majmudar "The Gujarati School of Painting and some Newly Discovered Vaiṣṇava Miniatures" *Journal of the Indian Society of Oriental Art*, Vol. X (1942), Pl. I, Fig. 3 pp. 17 ff.

**72.** Nanda carrying Kṛishṇa to Gokula. Marwar, *c.* 1700 A.D. 15·4×21·7 cms.
(Fig. 62)

Beautifully coloured painting with a pavilion at either end with the Jamunā flowing in between. In the water is Vasudeva carrying the baby Kṛishṇa on a tray with a tiger in pursuit. In the pavilion to the left is apparently Yaśodā, who has received Kṛishṇa, while to the right is Devakī shown lying on the bed, her body covered with a quilt. Chocolate background with trees; the rain falls from dark rolling clouds with serpentine lightning; flowering shrubs in the foreground.

**73.** Rāga Kedāra. Probably Marwar, *c.* 1700 A.D. 13·2×19·3 cms.

A yellow, pink, white and red pavilion furnished with a bed. A *morchhal*-bearer stands behind the heroine who is holding a tray containing a bottle, a cup and flowers. To the right, Pārvatī dressed as Śiva is holding a bow and arrow, with a snake around her neck. Chocolate and blue sky; black antelope and a doe in the foreground.

**74.** Two paintings from a *Rāgamālā* series. Probably Marwar, mid-18th century A.D. Average 16·5×25 cms.

**74a.** Rāginī Bilāvala. Gaily painted architecture. The terrace is covered with red and yellow carpets with water pots and a spittoon. The heroine is arranging her ear-ornament with the help of a mirror held by an attendant; a *chaurī*-bearer stands behind her. In the background are trees; light pink and blue sky. Devanāgarī label on top.

**74b.** Rāginī Gūjarī. An enclosed red, blue and white pavilion with a terrace covered with a red chequered carpet. In the centre is the heroine seated on a high-backed *chaukī* holding a *vīṇā* in one hand and plucking mangoes. Deep yellow, blue and white sky; flower beds in the foreground. Devanāgarī label on top and a *dohā* giving the *dhyāna* of the Rāginī.

**75.** Kṛishṇa with attendants. Probably Marwar folk style, middle of the 18th century A.D. 14·8×22 cms.

Pavilion in white and gold. In the centre, Kṛishṇa holding a lotus, seated facing the heroine; to the right, two attendants. Blue sky; shrubs in the foreground.

**76.** Lady rushing indoors at the approaching storm. Marwar, late 18th century A.D. 15·4×24 cms.

The lady is rushing into a room where an attendant is waiting by the bedside. Grey buildings and foreground. Grey sky with large clouds and serpentine lightning.

**77.** Kṛishṇa and Rādhā swinging. Probably Marwar, late 18th century A.D. 14·4×22·2 cms.

Green background with red swing. Grey skies topped by large semi-circular clouds with cranes flying in the air. The lightning is rendered by serpentine yellow forms.

**78.** Rāma in procession. Probably Marwar folk style, late 18th century A.D. 30·7×21 cms.

Yellow background. To the left, a pavilion with Rāma's mother at the top adn Hanumāna exchanging greetings with a man and woman at the bottom. To the right, Rāma with his brothers mounted on a white elephant.

**79.** Water sport of a prince. Marwar, *c.* 1800 A.D. 20×30·6 cms.

The prince, nimbate, is seen with his companions on a platform by the river, while other friends swing from the large banyan tree. On the opposite bank are seated maidens dressed in mauve and yellow, some of them frolicking in the dark water. Blue sky.

**80.** Drinking scene. Marwar, early 19th century A.D. Painted by Bhāṭī Śivdās. 17·5×21·5 cms.

On a terrace is a bed on which is a prince with his lady, to whom he offers a cup of wine. At the foot of the bed is an attendant pouring wine into a cup. On the terrace are lamps and flower pots. In the background is a garden with a pool. Grey sky with moon.

Translation of the Devanāgarī inscription on the reverse: The princess, having gone to sleep, is awakened by the prince. The picture was made at that particular moment. Painted by Bhāṭī Śivdās.

**81.** Lady with narcissus. Marwar, 19th century A.D. 25×33·2 cms. (Fig. 63).

In this large size portrait we see the bust of a lady with a flower in her hand within an arched *jharokhā*.

The Devanāgarī inscription on the reverse reads : *Māharī kā hāthaī maī naragas ko phūla chhai*. The woman has a narcissus flower in the hand.

### Sirohi School

**82.** Illustrated *vijñaptipatra*. Rajasthani. Sirohi, dated V. S. 1794/1737 A.D. 25×53·3 cms.
(Fig. 64)

The letter, which is from the congregation of Sirohi to Vijayadayā Sūri inviting him to visit the city during Paryushaṇa, forms the lower portion of a lengthy scroll. The upper portion is decorated with dancers and musicians, episodes from the life of Mahāvīra, including his education, his initiation procession etc. At the bottom of the pictorial part is a portrait of Vijayadayā Sūri preaching to the congregation.

Sirohi, near Mount Abu, seems to have been one of the centres of painting in Southern Rajasthan in the early 18th century and no doubt even in the 17th century. The facial types are similar to another *vijñaptipatra* from Sirohi dated 1725 A.D. published by Khandalavala in the Gujarati journal *Kumār*.

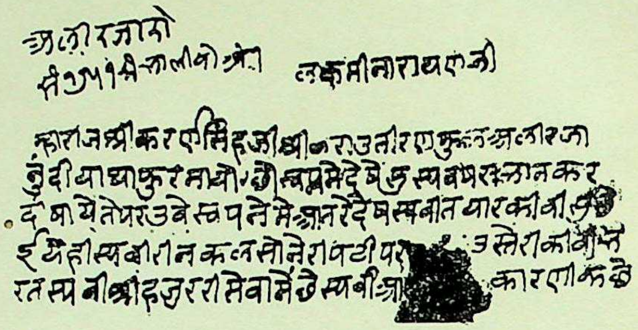
### Bikaner School

**83.** Lakshmī-Nārāyaṇa. Bikaner, *c.* 1650 A.D. Painted by 'Alī Razā for Karan Singh. 22·2×18 cms.
(Colour Plate E)

Nārāyaṇa is seated on a throne with a diminutive Lakshmī on his lap. On either side are ten richly dressed women waving *chaurīs*, playing on musical instruments and carrying vessels and trays full of flowers. In the background is a pavilion with green, mauve and green walls. Brown and gold carpet on the floor with neatly executed floral scroll border. Battlement pattern in the foreground.

This is the earliest Bikaner miniature in the Khajanchi collection and is by the master artist of the atelier, 'Alī Razā, who came from Delhi. It represents the high watermark of painting in Bikaner, and it is 'Alī Razā's work that is probably the source of the Bikaner school. Though very reminiscent of contemporary Mughal painting, the Bikaner flavour is unmistakable. Note the mauve background and the manner of depicting the Divine couple. The Lakshmī-Nārāyaṇa theme is seen in a later Bikaner painting by Ustād Rashīd dated 1699 A.D.[1] Karan Singh ruled 1631-1674.

A facsimile of the interesting inscription on the reverse of the painting is given below :



*Ali rajā ro sam° 1751 sambhāliyo an° 1*

*Lakshamī Nārāyaṇa jī*

*Mhārāj Śrī Karaṇa Sinha jī Śrī rā utīraṇa phūl Alī Rajā nu dīā ṭhā phuramāyo chho svapna me dekhe su syab parabhāna kara dīkhāye te para uve svapane mẽ ānare aekh syabī tayāra kīvī su chhe ī yehī syabī rī nakala sone rā paṭī para uste ri kīvī bharat syabī Śrī Hajūr ri sevā me chhe syabī ākāra ṇīka chhe.* The work of 'Alī Razā, No. 1, checked in V. S. 1751/ A.D. 1694. Mahārāj Karan Singh gave to 'Alī Razā the flowers of offering to Lakshmī-Nārāyaṇa. He told him all that he had experienced in a dream, and he prepared a picture of all that he had seen in the dream. And this very picture was copied in inlay work on a panel of gold which is in worship by His Majesty. The form of the picture is excellent.

**84.** Rāga Bhairava. Bikaner (?). 1650-1670 A.D. Painted by Qādir. 10·3×15·2 cms.
(Fig. 65)

The scene is laid in a courtyard covered with a carpet. On a bed provided with bolsters is the heroine massaging the right hand of the hero; a female attendant at either end. On the floor two women engaged in preparing sandalwood paste; in the background, a female attendant at the pavilion door.

The inscription on the reverse reads: *Saṁvat 1839 mī āshāḍha sudi 1 sud 1 su marmat kīvī kā̃ma ustai Kādar Vāvdīrai ro rāgamālā rā pā̃nā 36 māhārājā Śrī Kesarī Singhjī Dilī su lā. pānai rī kīmat rūpyā 1700 lāgā.* In V. S. 1893/A.D. 1836 on Āshāḍha sudī 1 this painting was repaired. The thirty-six folios of the *Rāgamālā* painted by Ustād Qādir, son of Bābdīn, were brought from Delhi by Mahārāj Kesarī Singh. The folios cost him Rs. 1700. Style is Bikaner.

The painting thus belonged to Kesari Singh, who died in 1670, whether it be Mughal or Bikaner school.

**85.** Portrait of Mahārāja Karan Singh (1631-1674). Bikaner, second half of the 17th century A.D. 21×28·2 cms. Attributed to Ruknuddīn (?).
(Fig. 66)

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[1] Goetz, *Art and Architecture of Bikaner*, Fig. 79.

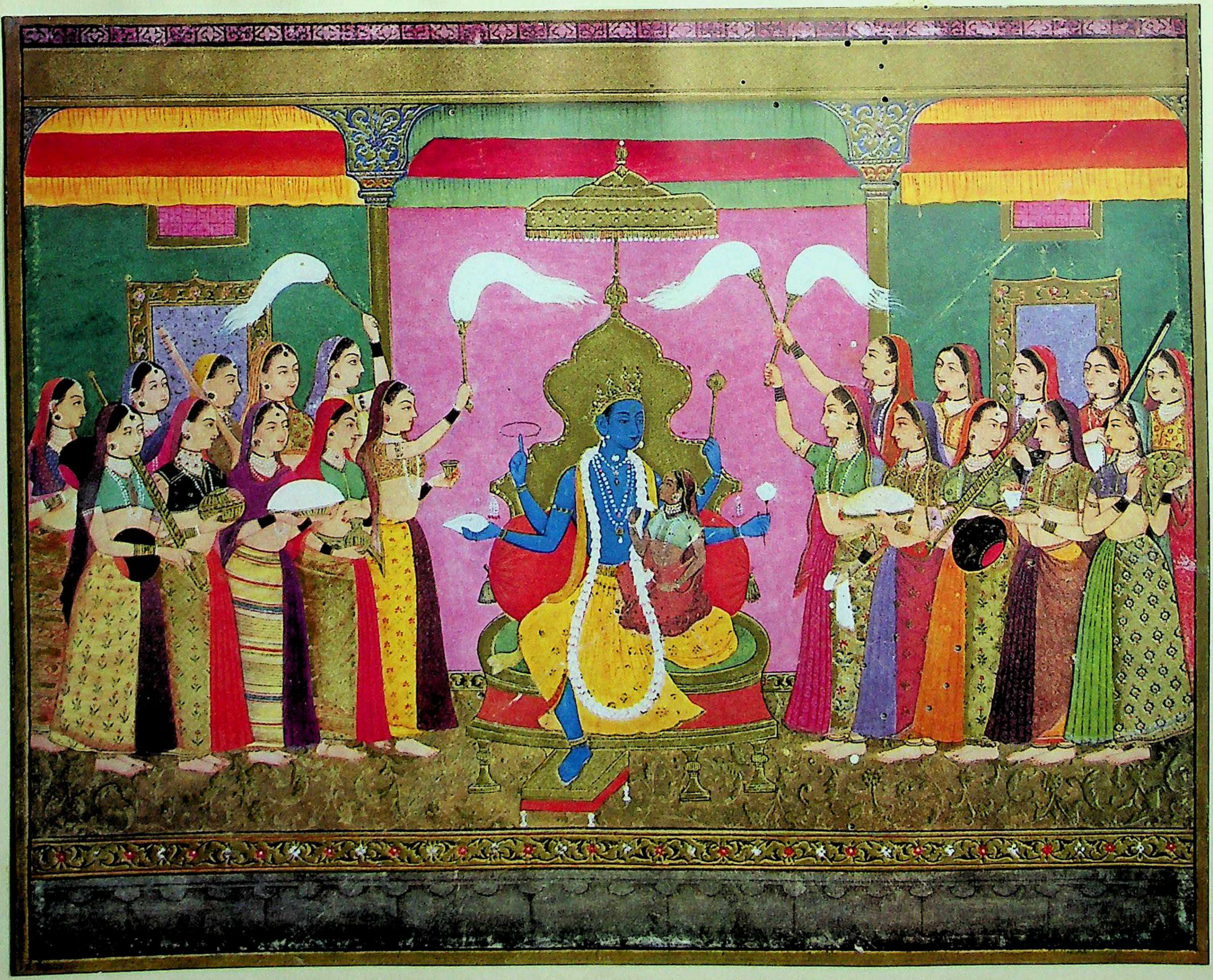

Plate E. Lakshmī-Nārāyaṇa. Bikaner school of Rajasthani painting, *c.* 1650 A.D. Painted by 'Alī Razā. 22·2 × 18 cms. (no. 83)

The Mahārāja, nimbate, wearing a turban, *jāmā* and ornaments, faces to the left. He holds a straight sword in his hands. This fine bust is in a light wash against a plain uncoloured background, a style of work that seems to have been derived from a Popular Mughal style of portraiture that grew up after 1630 A.D., one of the finest examples of which is the superb portrait of Gaj Singh (Colour Plate F). Karan Singh fought with the Mughal armies in the Deccan. In 1658 he joined Aurangzeb against Dārā Shikoh. Dissatisfied at the treatment meted out to the rebels he revolted against the Emperor, but was pardoned and again sent off to the Deccan. After his return to Bikaner he played false with Shu'jāt Khān. Aurangzeb was angry but as a matter of policy sent him to Aurangabad. He died in 1674 A.D.

The inscription on the reverse reads: *Mahārāj Śrī Karaṇa Singh Jī // ru* (Ruknuddīn?).

**86.** Equestrian portrait of one Muhammad Dilāwar Khān. Bikaner, last quarter of the 17th century A.D. Painted by Ruknuddīn (?). 15·1×23·2 cms. (Fig. 67)

Open field with an undulating mound; a fortified palace and an army on the march in the background. The rider, with a pointed beard, wearing a white turban and *jāmā*, is astride his richly caparisoned horse. Tufts of grass in the foreground.

This fine study is in all likelihood the work of Ruknuddīn. The landscape background is an effective foil against the man and horse but without distracting the slightest attention from this penetrating character study. He seems to be a campaigner from the Deccan, having regard to the pattern of his sword belt. The portrait seems to belong to the time of Anūp Singh (1669-1698) who served in the Deccan and was governor of Adoni.

The inscription in Persian characters on the reverse reads : *Muhammad Dilāwar Khān*; and the initials, in Devanāgarī, *Ruk* (Ruknuddīn ?).

**87.** Portrait of Shāh Jahān on an elephant. Bikaner, last quarter of the 17th century A.D. 17·4×26·2 cms. (Fig. 68)

Undulating mound with trees and flowers; colourful sky with flights of birds. In the centre is Shāh Jahān riding a richly caparisoned elephant.

This painting may also be the work of Ruknuddīn. It can compare well with the best Mughal studies of this period, and is finer than most work of the Aurangzeb school. If we are right in thinking that the painter of this picture and no. 86 is Ruknuddīn, it shows this fine artist in a light hitherto unknown, namely as a brilliant painter of portraits. The elephant is handled with all the skill of a Mughal artist of the Jahāngīr period, while the characterization of the Emperor is so alive that we feel it is possible that Ruknuddīn had seen Shāh Jahān and remembered his presence, even though he probably had a portrait or sketch before him to aid him in painting this present picture long after Shāh Jahān's death.

**88.** *Śṛingāra Darśikā.* Bikaner, dated V. S. 1735/1678 A.D. Painted by Roḍū. 13·6×19·3. cms. (Fig. 69)

Green background. In the centre is the heroine, wearing a saffron *sārī* and seated on a chair, combing her hair and looking in a mirror held by an attendant. A maid seated on the ground is applying lac dye to her feet. Blue, gold and white sky, with birds. Rose beds in the foreground.

This picture is typical of the Bikaner school after the 'Ali Razā phase. The artist Ruknuddīn favoured such studies with soft background, and Roḍū, the artist of this picture, appears to have been a distinguished contemporary. A somewhat similar study by Ruknuddīn dated 1666 A.D. is reproduced in Goetz, *Art and Architecture of Bikaner*, Fig. 83.

The inscription on the reverse reads : *Śṛingāra darśikā sam° 1735 cha° Roḍū.* Engaged at her toilet. 1678 A.D. Painter Roḍū.

**89.** Lady and a tree. Bikaner, last quarter of the 17th century A.D. Painted by Ruknuddīn. 8·2×14·4 cms. (Fig. 70)

Grey background with tree to the right painted after the late Mughal manner. Soft backgrounds with foliage melting into the atmosphere were very characteristic of Ruknuddīn's work. The lady, wearing a transparent *oḍhnī*, green *cholī* and yellow flowered skirt, is seated on the ground counting the beads of her rosary. A lotus pool is in the foreground.

The inscription on the reverse reads: *Rukandī : an° 53.* Ruknuddīn, No. 53.

**90.** Bust of a lady. Bikaner, *c.* 1680 A.D. Painted by Hasan Razā, son of 'Alī Razā. 16·4×24 cms. (Fig. 71)

The woman is somewhat buxom with full face, straight nose and small mouth. In delineating the hair, recourse is taken to *ekbāl pardāz*, i.e., depicting the strands of hair separately.

Probably this is a portrait from life of a dancing girl or singer. It is a striking piece of female portraiture in which the sensuous character of the woman is rendered with great ability.

The Devanāgarī inscription on the reverse reads: *Uste Alī re beṭai Hasan Razā ro. an° 27.* By Hasan Razā, son of Ustād 'Alī Razā, No. 27.

**91.** Rādhā looking at Kṛishṇa's picture. From a *Rasikapriyā* series. Bikaner, dated 1685 A.D. Painted by Ibrāhīm, son of Ruknuddīn. 13·1 × 19·8 cms.

Stormy sky with trees. To the right under a pavilion is Rādhā reclining against a bolster looking at the portrait of Kṛishṇa. One of the two attendants to the left has drawn aside the curtain to reveal the heroine. Flower beds in the foreground.

The son has followed in the father's footsteps, but does not possess the latter's exquisite brushwork when at his best.

Free translation of the superscription: She has diverted her glance from the picture though her mind is immersed in love. The drops of perspiration appear on her face; she is horripilated and her body speaks. How to speak to her who is drowning in the sea of shyness! Even beholding Hari in the picture she is so perturbed as if he were holding her hand.

The inscription on the reverse reads: *An° 12 jo° 86 Kām vṛihām ro sam° 1742.* No. 12, album 86, the work of Ibrāhīm, V. S. 1742/1685 A.D.

**92.** The dejection *(praṇati)* of Rādhā. From a *Rasikapriyā* series. Bikaner, dated V. S. 1743/1686 A.D. Painted by Ruknuddīn. 14·2 × 8·2 cms.

Landscape with trees. In the centre, the heroine is seated on a pink and blue seat. A *sakhī* has placed her right hand on her head. Light green background; grey sky. Note the soft effect of the landscape setting, a characteristic of Ruknuddīn's work.

The inscription at the back reads: *Ru° 30 Rasikapriyā Rukandī rā sa° 1743. Rasikapriyā,* work of Ruknuddīn, V. S. 1743/1686 A.D.

**93.** Reconciliation of Rādhā and Kṛishṇa. Probably from a *Rasikapriyā* series. Bikaner, dated 1683 A.D. (?). Painted by Nūruddīn. 13·5 × 19·1 cms. (Fig. 72)

Green mound with trees in the foreground. In the background, a mauve, pink and brown building, with Kṛishṇa on a swing and Rādhā seated on the floor. In the foreground, to the left, Kṛishṇa seated conversing with a *sakhī*; Rādhā to the right. Nūruddīn is also the artist of no 94. A painting by Nūruddīn dated 1687 A.D. is reproduced by Goetz.[1] He was a painter of the school of Ruknuddīn.

The inscription at the back reads: *Pānā 15 kāma Nūre ro sam° 1740* (?). Folio 15. The work of Nūr. V. S. 1740/1683 A.D. (?).

**94.** Lady holding a flower-stick. Bikaner, dated V. S. 1748/1691 A.D. Painted by Nūruddīn. 6·8 × 10 cms. (Fig. 73)

Chocolate background. The lady, wearing a yellow and red *oḍhnī*, green *cholī* and golden skirt, stands facing to the right. She holds a flower-stick in the right hand and flowers in the left. White, green and gold sky with flying birds. Nūr or Nūruddīn is also the artist of no. 93.

The inscription at the back reads: *Kāma Nūrai ro sam° 1748 phāgun va° 4.* The work of Nūr, V. S. 1748, the month of Phāgun, vadi 4.

**95.** *Nārī śibikā.* Bikaner, dated 1694 A.D. Painted by Qāsim (?). 16·8 × 12 cms. (Fig. 74)

The litter is composed of a number of women acting as gymnasts. In the seat so formed reclines Kṛishṇa attended by Rādhā. Flowering shrubs in the foreground. Kṛishṇa's *dhotī* is in gold.

This painting is not in the highly Mughalized tradition so common in Bikaner, and indicates the existence of another style more in keeping with Rajasthani painting in neighbouring areas. This is apparent in the heavier, but nevertheless attractive, faces, the draughtsmanship, and the treatment of costumes.

The inscription on the reverse reads: *An° 10 Sa° 1751 Kasīma* (?). No. 10, V. S. 1751, the work of Qāsim (?).

**96.** Kṛishṇa and Rādhā in the rains. Bikaner, late 17th century A.D. Painted by Lūphā. 11·7 × 17·5 cms. (Fig. 75)

A landscape with green background and rows of trees. In the centre, Kṛishṇa, dressed in *pītāmbara* and *mukuṭa*, sheltering Rādhā under a blanket. On both sides are cows. Black rolling clouds and a lotus lake in the foreground.

This is one of the most delightful studies of the Bikaner school. The influence of the school of Ruknuddīn is apparent but the artist has succeeded in breaking away from its rather formal manner as developed towards the close of the 17th century.

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[1] Goetz, *Art and Architecture of Bikaner*, Fig. 93.

The inscription at the back reads: *Luphe ro kāma an° 7*. The work of Lūphā, No. 7.

**97.** Portrait of a *yoginī*. Bikaner, late 17th century A.D. 6·8×8·2 cms.

The *yoginī*, wearing yellow *oḍhnī* and a pink *jāmā*, is seated on a tiger-skin playing a *vīṇā*. In the Bikaner school there are several pictures of *yoginīs*. Some fine examples are in the collection of the Bikaner Darbar.

**98.** Rāginī Gauḍī. Perhaps Bikaner, late 17th century A.D. 13×16·7 cms. (Fig. 76)

Apple green background against which are painted two trees, the leaves done against indigo ground. Between them is a lady with a peacock. In the foreground is a river with lotuses. Bright blue sky.

**99.** Lady and a tree. Bikaner, dated V. S. 1785/1728 A.D. Painted by Muhammad. 8·9×13·7 cms. (Fig. 77)

The heroine is seated on the trunk of a mango tree holding a branch. The platform is surrounded by red railing. Grey background, white sky with flights of birds.

The inscription on the reverse reads: *Savī nijar dīvālī rī ustai māhāmad rī kīvā Iso ro bhāī sam° 1785 kāti sud 3*. The picture is a Divālī gift. It is made by Ustād Muhammad, brother of Īsa, V. S. 1785. Kārtik sudi 3.

**100.** Śiva and Pārvatī. Bikaner, end of the 17th century A.D. 15·1×23 cms.

A hilly landscape with the rocks painted in blue and pink, covered with trees in which a large number of wild animals such as antelopes, leopards and tigers may be seen. A river flows through the hills. In the foreground, to the right, a tree with birds, under which Śiva and Pārvatī are seated on a tiger's skin with Nandī nearby. From the matted locks of Śiva flows the Gaṅgā. On the left stands Hanumāna with folded hands. Blue and golden sky with birds. The landscape as well as the soft tonality is characteristic of Bikaner painting. A marked sense for atmospheric perspective is present.

**101.** Lady worshipping Śiva. Bikaner, *c.* 1700 A.D. 9×14·7 cms.

Open ground. To the left a Śiva-*liṅga* from which flows the river in the foreground. Nearby stands a lady with folded hands. Brown background; green foreground. Grey and blue sky with birds.

**102.** Two women enjoying fireworks. Bikaner, dated V. S. 1770/1713 A.D. 8·9×16·6. (Fig. 78)

Chocolate background with sky in gold. The two ladies, one dressed in *peshvāj* and *tāj* and the other in Rajasthani fashion, are burning Roman candles. This painting illustrates the formal manner of the early 18th century. The work is competent and even graceful, but is without the élan of the earlier paintings.

The inscription on the reverse reads: *Sam° 1770 Katī badi Tiju Dīvālī ro najar*. V. S. 1770, Kārtik badī Tīj. Gift on the occasion of Divālī.

**103.** Portrait of a lady. Bikaner, dated V. S. 1773/1717 A.D. Painted by Īsā. 7×14 cms.

Brown background with sky indicated by golden lines and small flying birds. The lady holds a vase with flowers on a tray. Having regard to the date, this Īsā must be different from the father of Shāh Muhammad. But it may be Ustād Īsā portrayed in no. 117.

The inscription on the reverse reads: *Ustai Isai rī najar, S° 1773 Holī*. The gift of Ustād Īsā. V. S. 1773. On the occasion of Holī.

**104.** Lady with a Roman candle. Bikaner, early 18th century A.D. Painted by Qāsim. 8·5×15·4 cms. (Fig. 79)

The lady holds a lighted Roman candle. Green background with white wash.

The inscription at the back reads: *Kama Kasam Gol Mahmad*. Work of Qāsim, son of Gul Muhammad.

**105.** Rāga Kedāra. Bikaner, early 18th century A.D. 8·1×12·2 cms.

Below a pier, on which are seated a noble and a *sādhū* playing the *vīṇā*, is a man crouching in a boat. Distant landscape; light blue sky.

**106.** Rāginī Rāmakalī. Bikaner, early 18th century A.D. 10×13·2 cms.

An enclosed pavilion with mauve wall. In the centre is the heroine seated on a *chaukī*, her face averted from the hero, who is touching her feet. To the right a bed and a lamp.

**107.** Meeting of hero and heroine. Bikaner, early 18th century A.D. 10·1×14·1 cms.

Painted pavilion to the left. A bed on the terrace, the heroine and an attendant to the right. The hero is conversing with her. Green, rocky background with a tree under which a couple are conversing. Blue sky; parrots in the foreground.

**108.** The game of *chaupaḍ*. Bikaner, first quarter of the 18th century A.D. 10·2×14·7 cms.

To the left is the hero conversing with the heroine, while a couple play *chaupaḍ* on the terrace. Kṛishṇa and Rādhā are conversing in an adjoining terrace. Women bathing in a pool in the background. Night scene indicated by lamps on the floor.

**109.** Two paintings from a *Bhāgavata Purāṇa* series. Bikaner, mid-18th century A.D. Average 30 × 22 cms.

**109a.** The birth of Kṛishṇa. To the left an enclosed palace in which we see Kaṁsa asleep on his bed, and a little below Vishṇu being adored by Vasudeva and Devakī. We next see Vasudeva walking away with the infant Kṛishṇa; guards asleep at doors; Vasudeva is seen crossing the river on the other side of which is Gokula with villagers sleeping on cots outside huts. Gods and goddesses shower flowers from a sky filled with spiralling clouds. Tigers and wild boars in the foreground.

A Sanskrit inscription on the reverse from the *Bhāgavata* describes the birth of Kṛishṇa.

**109b.** The killing of Tṛiṇāvarta. Landscape with hills and fortresses. To the left, Yaśodā with Kṛishṇa, who is being spirited away by the demon; a group of *gopīs* witness the scene. We next see Kṛishṇa throttling the demon in the air; to the right the prostrate Tṛiṇāvarta, and *gopīs* and *gopas* running to succour Kṛishṇa who is seated on his chest. In the foreground the river Jamunā with aquatic creatures and lotus flowers.

A Sanskrit inscription on the reverse from the *Bhāgavata* describes the episode of Tṛiṇāvarta.

**110.** The Devī killing Mahishāsura. Bikaner, dated V. S. 1843/1786 A.D. Painted by Hāsham, son of Muhammad. 10 × 14·5 cms.

The scene is laid in an open ground with yellow background and purple hill. In the centre, Durgā mounted on a lion spears the demon emerging from the neck of the bull. Rivulet in the foreground.

Devanāgarī inscription on the reverse: *Sabī mātā jī ri kām Usto Hāsam Māhāmad ro najar dasaro vairī sammat 1843 mitī āsoj sud 10.* The picture of the Mother by Ustād Hāsam, son of Mohammed; gifted at the occasion of Dasahra, V. S. 1843, Asoj, sudi 10/1786 A.D.

**111.** Kṛishṇa flying a kite. Bikaner, late 18th century A. D. Painted by Abū Hamīd. 8·8 × 13·5 cms.

(Fig. 80)

Open ground with brown background and green grass in the foreground. Kṛishṇa, wearing a *mukuṭa*, yellow *dupaṭṭā* and red *dhotī*, is flying a kite. Pink sky with birds.

Devanāgarī inscription on the reverse: *Abu Hamīd ro:* The work of Abū Hamīd.

**112.** *Rāsalīlā.* Probably Bikaner, late 18th century A.D. 18 × 21·8 cms.

(Fig. 95)

Green background edged with floral sprays. The composition is in the form of a palanquin; three women form the central curved beam, one *gopī* on each side as side-post, and three *gopīs* and Kṛishṇa as central seat. This is apparently based on the earlier version of the same theme, no. 95, Fig. 74.

The cursory inscription on the reverse is partly decipherable: *Rāsakrīḍā sivikā banāvī hai tantra* (?) *vi° 14 satī 1931 da° ko° Bhairav.* Formation of 'palanquin' in Rāsa. Entry date V. S. 1931 (?).

**113.** Portrait of 'Alī Razā. Bikaner, third quarter of the 17th century A.D. 10·5 × 14·5 cms.

(Fig. 81)

A fine sketch in Shāh Jahānī style of the greatest painter of the Bikaner school, and perhaps its founder. The Ustād is shown drawing a picture. The inscription expressly informs us that he was an *ustād* (master) from Delhi. He is the artist who painted the brilliant picture no. 83 (Colour Plate E).

The inscriptions at the top read: *Alī Rajā rī sabī chhe dīlī rā ustād*: *Ru°*. The portrait of 'Alī Razā, a master painter from Delhi. By Ruknuddīn (?).

The inscription on the reverse, apparently a payroll sheet used as a *wasli*, seems to give the names of several artists.

*Ali raja ustā* ('Alī Razā Ustad).

Left: 1. *Īsāji Sahabdi* (Īsāji, son of Shahabuddin).
2. *Sahā Mahamad kāya* (Shāh Muhammad, son of Qāyam).
3. *Birāhim nur Kāyam Mahmad* (Ibrahim Nur, son of Qāyam Muhammad).
4. *Sultān Aziz . . .* (Sultan, son of Aziz . . .).
5. *Kāsim . . .* (Qāsim).
6. *Uste Phatālī* (Ustad Fateh Alī).

Right: 1. *Abu Kayam.*
2. *Hasemji* (Hāshim).
3. *Berahemka* (Ibrahīm).
4. Undecipherable.

**114.** Portrait of Baḍā Shāh Muhammad. Bikaner, last quarter of the 17th century A.D. 11·5 × 13·7 cms.

(Fig. 82)

Line drawing. The painter is an old man wearing a turban and a *jāmā*. He holds a brush in the right hand. There were obviously two artists by the name of Shāh Muhammad working at the same time, and this is the elder of the two, hence the use of the word *baḍā*.

The inscription on the top reads: *Baḍā Syāmomad jī*. The elder Shāh Muhammad.

**115.** Portrait of Ustād Ibrāhim Umrāṇī, son of Ruknuddīn. Bikaner, end of the 17th century A.D. 12·5×14·5 cms.

(Fig. 84)

Line drawing. The artist is seated in Persian fashion and holds a book in the right hand. He is the painter of no. 91. The portrait is a fine piece of work.

The Persian inscription at the top reads: *Ustā Ibrāhīm ibn Rukn al-dīn hājī*. Ustād Ibrāhīm, son of Hājī Rukn al-dīn (Ruknuddīn).

The Devanāgarī inscription on the reverse reads: *Ustā Ibrāhīm Rukandīnjī ra beṭā rī sābī chhe° umrāṇī rī chhe*. This is the portrait of Ustād Ibrāhīm, son of Ruknuddīn; he is an Umrāṇī.

**116.** Portrait of Ustād Shahābuddīn. Bikaner, 18th century A.D. 9·3×12·6 cms., son of Ruknuddīn.

(Fig. 85)

Line drawing. The Ustād wears a typical Bikaner turban. His face is pock-marked and he holds a book in the right hand.

The inscription at the back reads: *Ustā Sāudīnjī Bāudīnjī ro bāp rī chhai Rukandīn ro poto*. Of Ustād Shahābuddīn, father of Bahāuddīn who is grandson of Ruknuddīn.

**117.** Portrait of Ustād Īsā, son of Muhammad; and Mahmūd, son of Muhammad. Bikaner, mid-18th century A.D. 15×18 cms.

(Fig. 83)

Ustād Īsā is to the left and Ustād Mahmūd to the right holding a measure yard in his right hand. Both wear turbans and *jāmās*.

The Persian inscription at the top of Īsā's portrait reads: *Naqqāsh Isā bin Muhammad*. The painter Īsā, son of Muhammad; and in Devanāgarī reads: *Nakāś Īssājī chhai beṭā Mahmad ro*. This is the painter Īsā, son of Muhammad.

The Persian inscription at the top of Mahmūd's portrait reads: *Ustād Mahmūd bin Muhammad*; and in Devanāgarī reads: *Ustā Mahmudji beṭā Mahmad ro chhai*. This is Ustād Mahmūd, son of Muhammad.

**118.** Portrait of Ahmadjī Umrāṇī, son of Mahmūd. Bikaner, mid-18th century A.D. 9·2×14·9 cms.

(Fig. 86)

The Ustād wears a large chocolate turban and a *jāmā*.

The Devanāgarī inscription at the top reads: *Maimūdjī ro beṭo Amadjī chhai umrāṇī*. Ahmed Umrāṇī, son of Mahmūd. The Persian inscription reads: *Ahmad bin Muhammad*.

**119.** Portrait of Ustād Abdullāh, son of Ustād Qāyam. Bikaner, mid-18th century A.D. 11·5×15·4 cms.

(Fig. 87)

Line drawing. The portly Ustād wearing a turban and *jāmā* holds a book. He is seated in Persian fashion.

The Persian inscriptions on the reverse read: *Īn tasuīr Abdullah ibn Qāyam musawwir ustā*. This portrait is of Abdullah, son of the artist Ustād Qāyam; and in Devanāgarī reads: *Abdulā Kāyamjī ro beṭe rī sabīh° Ruk°*.

**120.** Portrait of Shahābuddīn Umrāṇī, son of Abdullāh. Bikaner, mid-18th century A.D. 10·5×15·5 cms.

(Fig. 88)

Line drawing. The Ustād, wearing a round turban and *jāmā*, is seated holding an inscribed paper in the right hand. There is another artist Shahābuddīn by name but he is the son of Ruknuddīn (see no. 116).

The Devanāgarī inscription on the reverse reads: *Sāvādīn Abdulājī rī chhai. Umraṇī rī chhai*. This is Shahābuddīn, son of Abdullā. He is an Umrāṇī.

**121.** Portraits of Hāsham, son of Mahmūd (left) and Bahāuddīn, son of Shahābuddīn (right). Bikaner, mid-18th century A.D. Painted by Abū. 11·5×17·5 cms.

(Fig. 89)

Line drawing with colour by one Abū, son of Mahmūd. The artists wear typical Bikaner turbans. It may be noted that Shahābuddīn's portrait is seen in no. 120, Fig. 88.

The inscription on the reverse reads: *Ai donu sabī Hāsam Mhamūdjī rī Bahāvaddīn Sahābdin rorī kīyā chhai Abu Mhamudjī rai ra* . . . The portraits of these two, Hāsam, son of Mahmūd, and Bahāuddīn, son of Shahābuddīn, were done by Abū, son of Mahmūd.

**122.** Portrait of the painter Abdullāh, son of Hamīd Umrāṇī. Bikaner, mid-18th century A.D. 11×14·6 cms.

(Fig. 90)

The painter is seated in the open on a carpet smoking a *huqqā*. In front of him are lying what appear to be a compass and a box. There was more than one painter named Abdullāh at Bikaner.

The inscription on the reverse reads: *Ā sīvī ustā Āvadulā Hāmīd re ri sāvī chhe Umraṇī.* This portrait is of Ustād Abdullāh, son of Hamīd; he is Umrāṇī.

**123.** Portrait of Ustād Qāsim, son of Ustād Qāyam. Bikaner, mid-18th century A.D. 13×14 cms. Same artist as no. 124.

(Fig. 91)

The Ustād is seated on a terrace wearing a turban and a *jāmā*, counting beads. This is the same Qāsim as is seen in no. 124, Fig. 92, where he is described as Muhammad Qāsim Umrāṇī, son of Qāyam. In both portraits the painter holds a rosary in his hand.

The inscription on the reverse reads: *Sabī ustojī Śrī Kāsem Kaem rī chhai.* This is the portrait of Ustād Qāsim, son of Qāyam.

**124.** Portrait of Muhammad Qāsim Umrāṇī, son of Qāyam. Bikaner, mid-18th century A.D. 12·5×17·5 cms. Same artist as no. 123.

(Fig. 92)

The Ustād, wearing a Bikaner turban, is seated in Persian fashion counting beads. On the right is a *huqqā*. The same painter is depicted in no. 123, Fig. 91.

Persian inscription at the top reads: *Muhammad Qāsim jyu ibn Qāyam naqāsh.* Muhammad Qāsim, son of the painter Qāyam.

Devanāgarī inscription on the reverse reads: *Kāsamjī umrāṇī.* Qāsim Umrāṇī.

**125.** Portraits of Shāh Muhamad, son of Abū, grandson of Hamīd Umrāṇī; and Hāshimjī, son of Mahmūd Lālaṇī. Bikaner, dated 1785 A.D. 14·5×20·3 cms.

(Fig. 94)

Both Ustāds wear turbans and skirted *jāmās*, the one to the left being Shāh Muhammad while Hāshim is to the right. This study was painted on the occasion when the two artists exchanged turbans, an action which signifies a pledge of brotherhood. Umrāṇī is not a surname but the name of a clan.

The Devanāgarī captions at the top read: *Sāhāmamadjī, Hasīmjī.* Shāh Muhammad, Hāshim.

The inscription on the reverse reads: (a) *Usto Sāhmahmad Abu reri chhai sam° 1842 umrāṇī Hāmīdji rai poto.* Portrait of Shah Muhammad, son of Abu. V. S. 1842. He is Umrāṇī, grandson of Hamid. (b) *Sabī pāg pemtākī al uste Hāsem Mamhūdjī rerī lālṇi.* Portrait made at the time of the exchange of turbans; Ustād Hāshim, son of Mahmūd Lālaṇī.

**126.** Portrait of Shāh Muhammad, son of Īsā Umrāṇī. Bikaner, end of the 18th century A.D. 9·2×14 cms.

(Fig. 93)

The Ustād wearing a *khañjardār* turban faces to the right. By the side is the head of Genajī Khawās.

The inscription at the top reads: *Sāhāmamhad Īssejī rerī sabī chhai umrāṇī.* This is a portrait of Shāh Muhammad, son of Īsā; he is an Umrāṇī.

## Kishangarh School

**127.** Kṛishṇa offering flowers to Rādhā. Kishangarh, *c.* 1750 A.D. 45×26·7 cms.

In a grey and silver lake is a large bright orange-coloured boat with female attendants and musicians. Next to it in the water is Kṛishṇa, seated on a white and ochre horse offering flowers to Rādhā. His mount has swum into the river so that he may meet his beloved. In the background are dense lotuses and the pink *ghāṭs* with white buildings of the riverside at Brindāban. The long red boats are very characteristic of the Kishangarh school.

**128.** *Līlā-hāva.* Kishangarh, mid-18th century A.D. 26×35·7 cms.

In the foreground is a white platform on the banks of a river, in the centre of which is a silver-grey canopy, beneath which sits Rādhā dressed in male clothes. Facing her is Kṛishṇa in female attire. A crowded group of female musicians are seen to the left. In the silver-grey river are orange boats with fireworks. On the opposite shore can be seen golden fireworks.

**129.** Rādhā and Kṛishṇa on the banks of a river. Kishangarh, *c.* 1760 A.D. 15·7×21·1 cms.

In the background is a dense garden with a pavilion, massed plantain trees characteristic of Kishangarh painting, and beds of red flowers.

**130.** Rādhā offering flowers to Kṛishṇa. Kishangarh, 18th century A.D. 18×27·7 cms.

The pair, nimbate, are standing below trees, and are surrounded by deer, peacocks, cranes, rabbits and other birds. Kṛishṇa's hair falls loosely over the shoulders and he is seen without his crown. Water in the foreground and in the background with white boats and buildings on the bank.

**131.** Riverside scene. Kishangarh, late 18th century A.D. 30·3×14 cms.

To the right is Kṛishṇa swimming in a grey lake on the banks of which are women bathing. Green background with hunting scene bordered by a row of trees and greenish yellow mountains set against black and grey skies with clouds and lightning.

### Alwar School

**132.** Two folios from an unidentified Ms. in Persian characters. Probably Alwar, late 18th century A.D.

Pictures mounted on strips that were margins of a book.

**132a.** Women falling from the balcony. 6·5×16·2 cms.

Green background. Painted pavilion with a curtained door. Two women in the balcony; one woman falling to the ground where two of her companions are already lying.

**132b.** Dalliance of Kṛishṇa and Rādhā. 7×12 cms.

Kṛishṇa, dressed in a flowered golden *jāmā* and red turban, and Rādhā in a golden *ghāghrā*. Red and green canopy of the pavilion.

**133.** A prince and musicians. Alwar, late 18th century A.D. 15·8×26·9 cms.

Multi-coloured building outside which is a prince listening to a group of female musicians. Garden in the background with terraced pavilion.

**134.** Rāginī Set Malāra. Alwar, late 18th century A.D. 15×25·7 cms.

Very picturesque composition with cloudy sky pouring rain on the landscape below. In a pavilion situated on a terrace adjoining a river is a *yoginī* playing on the *tānpūrā*. Peacocks on the terrace.

**135.** Four paintings from a *Mādhavānala-Kāmakandalā* series. Alwar, early 19th century A.D. Average 17×24 cms.

(Fig. 96)

Alwar had a school of painters in the 19th century. Two of them illustrated the Alwar Gulistan.[1] The style is of no particular merit, but possesses distinguishing characteristics of its own, including some stylized facial types.

**135a.** Meeting of Mādhavānala and Kāmakandalā. Enclosed garden with a thatched pavilion covered with a yellow flowered carpet; fountain and flower beds in the foreground. To the right, a lady seated against a pillow conversing with a youth wearing a golden *jāmā*. Blue sky.

**135b.** The boy lover. In the background, a painted pavilion with a lady conversing with a youth dressed in yellow behind whom is the boy Mādhavānala. Hilly landscape with trees and water in the foreground and a lady washing her hair in the pool. Blue sky.

(Fig. 96)

**135c.** A prince in an open landscape. Green background with trees, hillocks and flowering plants. To the right, a prince riding a chestnut horse with two attendants; a little below a woman tending a golden child in a hut. A man and a woman are hailing the prince.

**135d.** Vikrama's challenge to Kāmasena. The architecture is painted terracotta red with turrets and palace gates. In the background is the king seated on an octagonal *chaukī* conversing with a messenger. Two attendants in the foreground.

**136.** Three paintings from a *Rāgamālā* series. Alwar, early 19th century A.D. 15·5×27·6 cms.

**136a.** Rāginī Kakubh. Against a pale green background intersected by mounds stands a lady holding a white garland in each hand and a pair of peacocks on either side. The palace on top is flanked by plantain trees. River in the foreground.

**136b.** Rāga Kedāra. On the terrace of a building to the left is seated a *vīṇā*-player and a man raising a white garland. In the foreground is a lake with a boat, in which drowses a boatman holding an oar. Blue sky with peculiar white and ochre clouds.

**136c.** Unidentified Rāginī. A lady dressed in a red *ghāghrā* and yellow-green *cholī* proceeds towards a building decorated with numerous painted niches. Blue sky with stars.

### Nathadwara School

At Nathadwara is situated the holy shrine of Śrī Nāthjī, the form in which Kṛishṇa is worshipped by the Vallabhāchārya sect. Devotees visiting Nathadwara buy a variety of cheap paintings, which are produced in large numbers to meet the pilgrim trade. The miniatures in this exhibition are late products and of no great merit, but they represent the better kind of work produced at this centre. There is a marked stipple effect all over the faces and bodies of both men and women.

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[1] Hendley, *Alwar and its Art Treasures*, London 1888, Ch. IX.

**137.** Krishṇa awakening Rādhā by touching her with the flute. Nathadwara, *c.* 1830 A.D. 10·6×17·7 cms.

In the foreground is Rādhā sleeping on a bed, with two fan-bearers also asleep on the floor. Krishṇa is touching her with his flute. Green background with white, blue and pink sky. Apparently the painting was done on an older picture. Note the intense shading and rather crude representation of Krishṇa.

Three verses on the top and side margins describing the situation illustrated in the picture.

**138.** Rādhā's bath. Nathadwara, *c.* 1830 A.D. 12·8×21·2 cms.

Rādhā is seated on a rock by the side of a lotus pool, her feet being washed by two attendants. In the background are Krishṇa and the cowherds, peeping at the scene, herdsmen tending cattle, and a city by the side of a lake. The painting is done in predominating shades of blue.

### Rajasthani: Gujarat School

**139.** Two folios from a Ms. of the *Sangrahaṇī Sūtra*. Gujarat, showing influence of the Popular Mughal style. Painted at Wadhwan in Saurashtra, dated 1638 A.D. 26·2×11·7 cms.

(Figs. 97-98)

The importance of this Ms. lies in the fact that we know its provenance and date. It proves that the Popular Mughal style not only influenced Rajasthan, but also the Gujarat-Saurashtra area. This was but natural as North Gujarat and Southern Rajasthan are continguous and the *vijñaptipatra* of Ustād Sālivāhana was actually sent to Devkāpāṭan in Saurashtra.[1] The characteristic *chākdār jāmā* of the Akbar and early Jahāngīr period persisted in the provincial centres long after it had lost its vogue at the Imperial court. Note the treatment of the ends of the *oḍhnī* projecting stiffly in space and the manner in which it stands out slightly behind the head. These are early features which linger on in a modified form. Another feature of very considerable interest is that the tie-ribbons of the *jāmā* are to be seen on both the right and left of the body of the king sleeping on a couch in no. 139a, Fig. 97, and the king seated on the extreme left in no. 139b, Fig. 98. This double row of tie ribbons is seen in several miniatures of the earlier *kulāhdār* group.

**139a.** A king in the palace. A covered bed on the left on which the king is lying surrounded by attendants and *chaurī*-bearers; dancers and musicians to the right.

(Fig. 97)

**139b.** Indra's court. Indra and a god seated on *chaukīs*; four four-handed gods equipped with weapons to the right. Note the floral patterns on the red ground.

(Fig. 98)

### Rajasthani: Provenance Uncertain

**140.** Four paintings from a *Gajendra-Moksha* series. Rajasthani of uncertain provenance, *c.* mid-17th century A.D. or latter. 29·3×19·7 cms.

(Fig. 99)

**140a.** The festival of Divālī. To the right, within an enclosure, the ramparts of which are adorned with lamps, are two men and a woman holding lamps, houses and temples. To the right, outside a cave in the midst of brown and mustard yellow mountains, is a red demon and a blue dragon. On top are two buffaloes fighting in front of a tree. Golden human-faced sun with rays in a blue sky.

Summary of Devanāgarī text on the top left corner: The earth robed itself with rocks and vegetation, for it was the lamp festival which illumined the houses.

**140b.** The elephant sporting in the forest. From a yellow mountain, behind which are two winged *parīs*, issues a stream across which run numerous animals including deer, panther, lion, a red winged beast, buffaloes etc. To the right are elephants, the one on top grappling with a tiger. Blue sky with red birds. Green ground.

Summary of Devanāgarī text on top left corner: The forest inhabited by tigers, buffaloes and other animals became the active ground for the deep black elephant who ambled gracefully.

**140c.** The dragon in its watery habitat. The monster is shown in the centre with a crocodile-like snout and a double tail of large size curled up at the ends. Fishes, tortoise, and other marine creatures can also be seen, while on a rocky projections are real and mythical birds. The water is drawn in white swirling lines on a grey ground. To the left, a tree with monkey; in the foreground, various birds. Blue sky with red birds and the moon god on a chariot drawn by antelopes.

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[1] See Pramod Chandra, "Ustād Sālivāhana and the Development of a Popular Mughal Art."

Summary of Devanāgarī text on the top left corner: The water is filled with lotuses and lilies. The various aquatic animals live together happily in the lake, large as Mānasarovar.

**140d.** The elephant seized by the monster. The monster has bound its feet with its tail inside a blue lake with waves shown in white. On the shore, to the left, are two boars, the four-faced Brahmā, and a herd of elephants watching the pitiful scene. Blue sky with stars and the crescent moon on a chariot drawn by antelopes.

Devanāgarī text on the top left corner describes the piteous condition of the elephant as it cries for help.

(Fig. 99)

**141.** Rāginī Khambhāvatī. From a *Rāgamālā* series. Probably painted at the *ṭhikānā* of Ghanerao; some influence from Mewar and alas perhaps Bikaner. *c.* 1660 A.D. 18·7×23 cms.

(Fig. 105)

Carpeted terrace before a pavilion with niches carrying wine bottles. In the centre, the crowned four-headed Brahmā wearing a patterned *dhotī* receiving flowers from the heroine kneeling to the left; an attendant behind her with a tray full of bottles and cups. Flower bed in the foreground; trees in the background; blue sky.

The series was once the property of the *ṭhikānā* of Ghanerao, and there is reason to think it was painted there, for fine painters worked there from at least the mid-17th century. Two sets from Ghanerao, a *Gīta Govinda*[1] and an unpublished *Kumārasambhava* show Mewar influences. The Mewar influence is not so marked in the *Rāgamālā* series to which the present miniature belongs, but it is present. The colouring, however, is much more gorgeous than one normally sees in the Mewar, Bikaner or Marwar schools. It is indeed difficult to trace all the mixed influences in this series. In *Mewar Painting*,[2] a miniature from this series is illustrated, but it must be admitted that it is not of typically Mewar workmanship. Ghanerao is on the border of Mewar and Marwar and first owed allegiance to Mewar and later to Marwar. It was thus a *ṭhikānā* where mixed influences were likely to be absorbed. The miniatures of the *Gīta Govinda* and *Kumārasambhava* mentioned above as also most of the miniatures of the *Rāgamālā* to which no. 141 belongs are in the collection of Kumar Sangram Singh of Nawalgarh.

**142.** Portrait bust of Gaj Singh. Rajasthani. Probably Ajmer-Marwar area mid 17th century A.D. 18·5×26 cms.

(Colour Plate F)

Tinted sketch. The drawing is in black and white with certain decorative details of the costume and ornaments accentuated in colour. Gaj Singh has a prominent nose, double chin, folds under the eyes and side whiskers. The painter has been able to portray the strength of his character magnificently. Strong Mughal influence may be noted. Some *ṭhikānās* of Marwar and nearby came come under the influence of Mughal painting, perhaps via Ajmer, and this portrait may have been done at the court of Sāwar. A somewhat similar study of Gaj Siṅgh is in the National Museum of India, New Delhi, where it is on loan from the Ajmer Museum. This portrait if from a *ṭhikānā* indicates that some of the *ṭhikānās* had excellent artists in their employ.

**143.** Four folios from a Ms. of *Chandana Malayāgiri Vārtā*. Rajasthani with Mughal influence, dated V. S. 1741/1684 A.D. 26.3×11.5 cms.

(Figs. 100-102)

**143a.** Folio 1 rev. Chandana in his palace. To the left a palace with the king and queen in the upper storey; two horses, an elephant and a gate keeper in the foreground; a Jina temple on the right; star-lit sky.

(Fig. 101)

**143b.** Folio 3 rev. Forest scene. Solitary tree; the king followed by his queen carrying their two sons.

**143c.** Folio 6 obv. The banishment of the queen. Star-lit sky; open ground. The king is pushing down the queen from an open chariot drawn by oxen.

(Fig. 102)

**143d.** Colophon. Reconciliation of Chandana and his family. Pavilion with carpeted floor. In the centre is the king conversing with his two sons seated in Persian fashion with folded hands; on the left, the queen.

The date given is V. S. 1741 and the name of the scribe is Pandit Manohar.

(Fig. 100)

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[1] Moti Chandra, *Mewar Painting*, Pl. 6.

[2] *Ibid.*, Pl. 7.

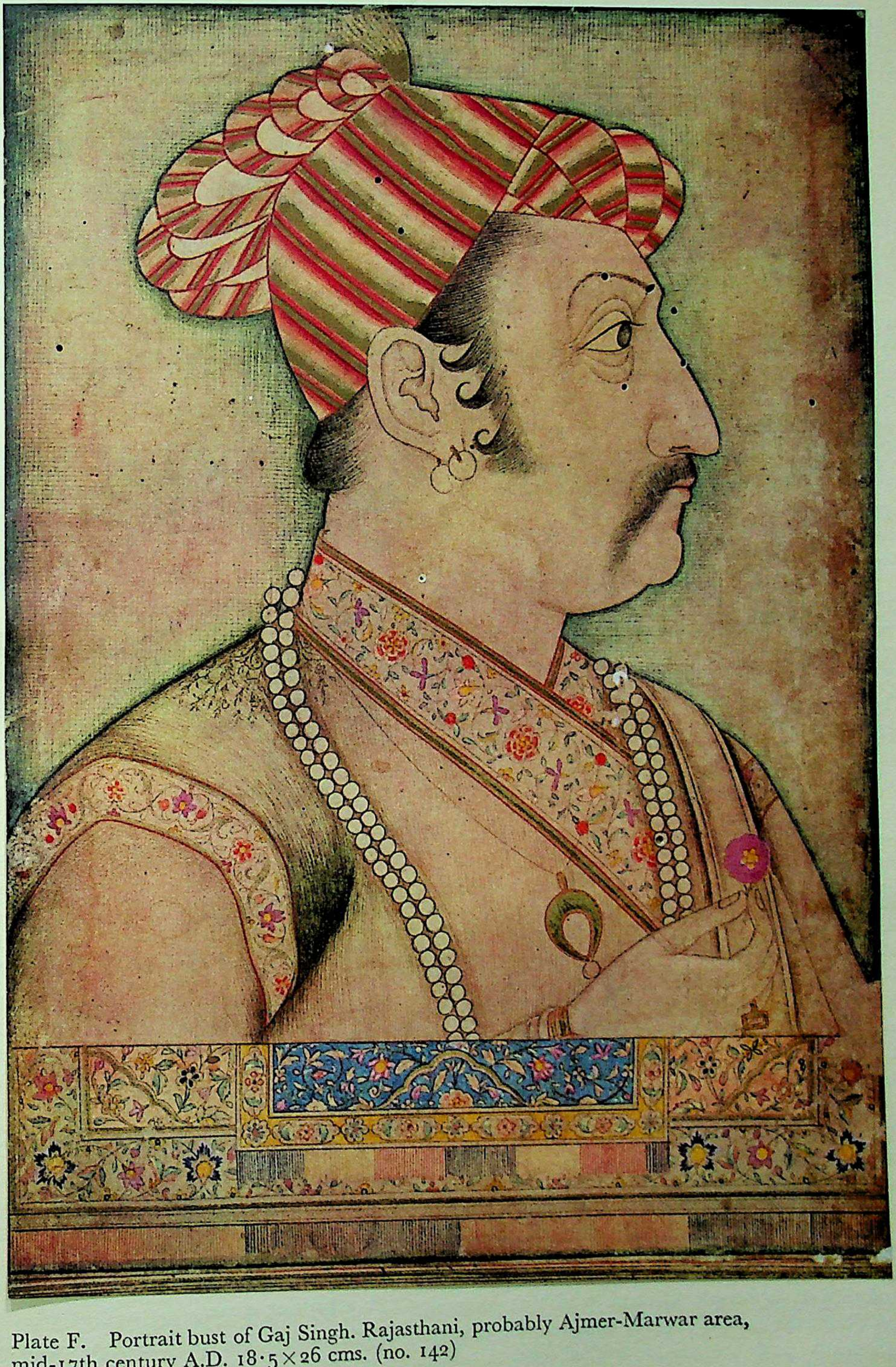

Plate F. Portrait bust of Gaj Singh. Rajasthani, probably Ajmer-Marwar area, mid-17th century A.D. 18·5×26 cms. (no. 142)

**144.** Folio from an unidentified romance by the poet Samayasundara. Probably Rajasthani with Mughal influence, early 18th century A.D. 25·2×11 cms. (Fig. 103)

Folio 2 rev. Bride and bridegroom at top; the sacred fire, a snake and the king in the centre; four women in the background.

**145.** Two folios from a Ms. of *Bauddha Chakrāvalī*. Rajasthani of uncertain provenance, early 18th century A.D. 25·5×12·8 cms. (Fig. 104)

The Ms. deals with omens.

**145a.** Folio 19 rev. The form of Raja Veṇī Vachchharāja. Under a trefoil arch with flowering plants is the raja, riding his horse and holding a snake; snakes and fishes in the foreground. (Fig. 104)

**145b.** Folio 25 rev. The form of Gāngeya. An ascetic in a forest reading a book under a tree; flowering plants and birds in the foreground.

**146.** Two paintings from a *Rāgamālā* series. Rajasthani of uncertain provenance, early 18th century A.D. 23·3×29·2 cms. (Fig. 106)

These two paintings are most elaborate in colouring and technique, with a great deal of very fine gold work, even the leaves of the trees being outlined in gold. The overall effect is very rich. It is possible that the paintings are from Nagour, where in the late 18th century one observes a tendency to cover part of the picture space with little floral sprays, as in these paintings.

**146a.** Unidentfied Rāga. Meeting of Kṛishṇa and Rādhā. The scene is divided into two panels. In the top panel under a domed pavilion is the heroine, dressed in saffron garments. She is conversing with her attendant. To the right, against a brilliant lacquer red ground painted with tufts of grass, trees and a hill, is a woman, apparently a messenger. Blue and white sky. In the bottom panel is the forest depicted against a green background, with decorative trees and tufts of grass. In the centre stands Kṛishṇa receiving his beloved, who is being led to him by an attendant. On the right are two attendants. (Fig. 106)

**146b.** Rāginī Bhairavī. The scene is laid in a garden with a temple of Śiva which is painted with decorative designs in gold. The trees are painted realistically and the foliage picked out in gold. To the left, the heroine, wearing a gold flowered *sārī*, is seated on a black antelope skin playing the cymbals against a brilliant yellow background decorated with golden leaves. On the right are two attendants carrying flower baskets. In the foreground there is a lotus pond with purple embankments. On the left is a *yogī* with a bull; on the right a Śaivite saint seated on a tiger-skin telling beads.

**147.** Prithī Siṅgh offering flowers to Kṛishṇa. Rajasthani of uncertain provenance. Perhaps from Pratapgarh state, dated 1710 A.D. Painted by the artist Jagannāth. 16·3×26·1 cms. (Fig. 107)

Kṛishṇa stands under a tree with pink flowers and takes a garland from a tray held by Prithī Siṅgh who is dressed in flowered silver *jāmā*, now much tarnished, and red and gold *paṭkā*. Black background with golden hills and silvery clouds. Black and silver river with red boat in the foreground. Prithī Siṅgh no doubt employed artists and had this picture painted for his own pleasure. Two paintings on cloth of the same prince are in the National Museum of India, New Delhi.

The inscription on the reverse reads: *Rāvat śrī Prathī Siṅgh jī rī surat saṁvat 1767 varshe ashāḍh sudi 17. ri. Jagannāth chitāran.* The portrait of Rāvat Prithī Siṅgh. V. S. 1767, Painted by Jagannāth.

**148.** Ladies drinking. Rajasthani. Perhaps from the *ṭhikānā* of Uniara, *c.* 1700 A.D. 19×25·4 cms. (Fig. 108)

In the centre, on a carpet, are seated two ladies holding cups and bottles, with two attendants on either side. In the foreground are musicians, several trays and utensils on the floor, and an attendant barbecuing *kabāb*. Dirty ochre background against which are shrubs with pink flowers and cypresses. Blue sky; red and yellow canopy.

The inscription on the top margin reads: *Mahārājādhirāj Śrī kuar Śrī Prathvī Singhjī ro pāno.* The picture belongs to the collection of Mahārājādhirāja Kumāra Prathvī Singh.

**149.** Drinking scene. Rajasthani, early 18th century A.D. Painted by Shāh Alī. 19×30.5 cms.

Line drawing. A large number of women are participating in drunken revelry. Before them are lying cups, trays and wine bottles. On the reverse is a hunting scene.

The inscription at the top reads: *Daskat uste syāhālī rā chhai.* Signed by Ustād Shāh 'Alī.

**150.** Four paintings from a *Rāgamālā* series. Rajasthani of uncertain provenance. Such paintings are often referred to Jaipur, but we have not yet found any satisfactory evidence for this attribution. Early 18th century A.D. 18·5×27 cms.

(Fig. 109)

A characteristic of this and many similar sets is the very small and rather delicately painted female faces.

**150a.** Rāginī Kedāra. Open terrace with a pavilion. A lady holding a *vīṇā* is seated on a tiger-skin with two female attendants behind her; a female *vīṇā*-player squatting on the right; trees in the background.

Devanāgarī superscription gives the *dhyāna* of the Rāginī.

(Fig. 109)

**150b.** Rāga Kānhaḍā. Beneath a red and green canopy is Kṛishṇa, holding a broad-sword and tusk. In front of him are two attendants in mauve and red pleated *jāmās* with hands raised. Mauve foreground with an elephant and saluting mahout.

Devanāgarī superscription on top gives the *dhyāna* of the Rāga.

**150c.** Rāga Hiṇḍola. In an arch with niches decorated with painted figures is a swing in which sits Kṛishṇa with a lady. Green background. Flowered red and yellow canopy on top. In the foreground are musicians, dancers and worshippers.

**150d.** Rāginī Gauḍī. To the left a double storeyed white building with yellow, half-closed door and a room on top with empty bed. Outside, leaning against a tree, is a lady dressed in white. Mauve and green walls.

**151.** Two paintings from a *Rāgamālā* series. Rajasthani of uncertain provenance, early 18th century A.D. 16·5×24·3 cms.

These miniatures are of the same general type as nos. 150a-d. See above note.

**151a.** Rāginī Vasant. Pink mound covered at the top with red shrubs and parrots. In the centre, Kṛishṇa is picking a flower from a vase held aloft by an attendant. Rādhā embraces him from behind. Women attendants and musicians on either side throwing coloured water and powder or playing musical instruments. Trees and flowering plants in the background; blue and grey sky; flower beds and fountains in the foreground.

**151b.** Rāga Hiṇḍola. Green background with a yellow swing on which Kṛishṇa and Rādhā are seated; to the left a female dancer wearing a turban and *jāmā* with two male musicians. To the right, three female attendants. Stormy sky; cows, a peacock and a lotus lake in the foreground.

**152.** Flagellation in the harem. Rajasthani of uncertain provenance, second quarter of the 18th century A.D. Painted by Gaṅgārām. 18×26·5 cms.

(Fig. 110)

The scene is laid in the courtyard of a bare palace with a curtain in the background. There are four female attendants in the pavilion, their faces expressing pity or perverse pleasure. In the foreground two stern women are engaged in the act of flagellation. The one to the left has raised the whip to strike the victim whose face is contorted with pain and fear. Her hands are tied with a rope held by another woman. A second woman, also with her hands tied behind, is crying for mercy.

This and painting no. 153, though neither of them bear the name of the artist, are indubitably by the painter Gaṅgārām, one of whose paintings in the Kumar Sangram Singh collection, Jaipur, is dated 1745 A.D. Gaṅgārām was not only very partial to sadistic subjects, but he depicted them with an emphasis on ugly reality which he cynically enlivened by clever caricature. His paintings, though not of much aesthetic merit, strike an unusual note, being in marked contrast to the constant romancing and idealization of Indian miniature painting. It is known that many cruel practices prevailed in the harems and that servant girls were often cruelly beaten for trifling faults. Gaṅgārām must have known or heard of such things. Whether he painted such themes out of sadistic delight, cynicism, or out of a reforming zeal, or whether he catered to the perverted tastes of his patron, we do not know.

**153.** *Yogīs* fighting. Rajasthani of uncertain provenance, second quarter of the 18th century A.D. Painted by Gaṅgārām. 30·2×16·3 cms.

(Fig. 111)

In the centre is a *yogī* about to draw a sword being restrained by an old woman. To the left, two *yogīs* with swords raised in a threatening attitude are being restrained by two other *yogīs*. In the foreground a woman with a child in a basket and another boy carrying a bow. Yellowish-green background with grey rocks. A dog and horse in the foreground.

By the same hand as no. 152.

**154.** Kṛishṇa with attendants. Rajasthani of uncertain provenance; folk style, mid-18th century A.D. 18·5×20 cms.

Red background; chequered grey carpet in the foreground. In the centre, Kṛishṇa wearing a *jāmā* is playing the flute; on either side a female attendant with a rose-water bottle on a tray.

**155.** *Rāsa-līlā.* Rajasthani of uncertain provenance; folk style, 18th century A.D. 20·3×15 cms.

(Fig. 112)

A mound fringed with trees; in the centre is a circle of women dancers surrounding Rādhā and Kṛishṇa; in the four corners are female musicians playing on drums and *vīṇā.*

## Mathura School

**156.** Four paintings from a *Rāgamālā* series. Mathura, dated 1711 A.D. Painted by Brindāban. 14·7×20·5 cms.

These miniatures are from a crude bazaar *Rāgamālā* set of the early 18th century. Their chief importance lies in the inscription, which tells us the name of the artist, the date and where it was painted. It emphasizes the fact that side by side with court and superior bourgeois art there were what might be called bazaar schools for those who wanted very cheap products.

**156a.** Rāga Bhairava. A simple pavilion within a palace enclosure. To the right, the hero attended by two women; to the left a female cup-bearer. Flat colours, blue sky.

The inscription on top reads: *Prītham rāga bhairu. Saṁvat 1768 māh sudi 13 līkhatham torarmal bhoj rāī ki likhata vandarāvāna chiterā rāgamālā sapuran 36.* The first rāga Bhairava. Painted for Todarmal on Māgha Sudi 13, Sam. 1768, the work of the painter Brindāban, complete *Rāgamālā* of thirty-six paintings.

The inscription on the reverse reads: *Prītham rāga Bhairū. paramānanda suta vīdaravāna chiterau Mathara kau.* Brindāban, son of Paramānand, painter of Mathura.

**156b.** Rāginī Sāraṅga. Green background with trees. To the right is the heroine smelling flowers heaped before her. Lotus lake with fish in the foreground.

**156c.** Rāga Mālakośa. Pavilion with purple, white and blue background. To the right, the hero holding a garland, is embracing the heroine. Pavilion to the left.

**156d.** Rāginī Gaurī. Hilly landscape to the right; against a green mound, covered with flowering shrubs, is the heroine holding a flowering shrub in either hand.

## Deccani School

**157.** Rāga Śrī. Deccani, late 16th century A.D. 20·4×24 cms.

(Fig. 113)

Within a triple-domed building is a throne on which is seated the hero wearing a flat *aṭpaṭī* turban and red *chākdār jāmā.* His forehead is decorated with sandal paste and he holds a lotus and necklace in his hands. To the right is an attendant in green *chākdār jāmā* with sharp knife-like points holding a sword and wearing a scarf. To the left, a seated musician in yellow *jāmā.* Brilliant blue wall of the building with tiled arched niches. Mauve foreground with peacock.

Translation of Devanāgarī inscription on the top: Wearing earrings, verily the embodiment of Kāma; holding a lotus of dalliance in his lotus-like hands; dressed in a red garment, whose large eyes are like lotus flowers, such is Śrī Rāga, the king of all Rāgas. The wise musicians honour the musician holding the *vīṇā.* He, of golden hue, is seated on the throne.

**158.** Lady with duenna. Golkunda, late 17th century A.D. 14·8×21 cms.

(Fig. 114)

The scene is laid on a terrace outside a pavilion where the heroine is shown seated on a golden chair placed on a flowered red carpet. She is wearing a golden *pāijāmā* and white transparent *peshwāj,* while the old duenna is dressed in green and mauve *oḍhnī.* Palms and a flowering tree in the background. Blue, red and gold sky. Fountain and stylized plants in the foreground.

Devanāgarī inscription on the reverse: *Bhāganagarme Dāmodardās ke beṭā Purushottamdās kī bheṭa.* The gift of Purushottamdās, son of Dāmodardās, in the city of Bhāgnagar (Hyderabad).

**159.** Five paintings from a *Rāgamālā* series. Golkunda, late 17th century A.D. 16·5×25·3 cms.

(Colour Plate G; Fig. 115)

The series is an example of Deccani painting with marked Mughal influence, but the treatment of the trees and the colouring leave no doubt as to its Deccan origin. This is the kind of painting that one would expect after Aurangzeb's long sojourn in the Deccan. This series may be a product of Tānā Shāh's time (1672-1687) from Golkunda. The presence of the

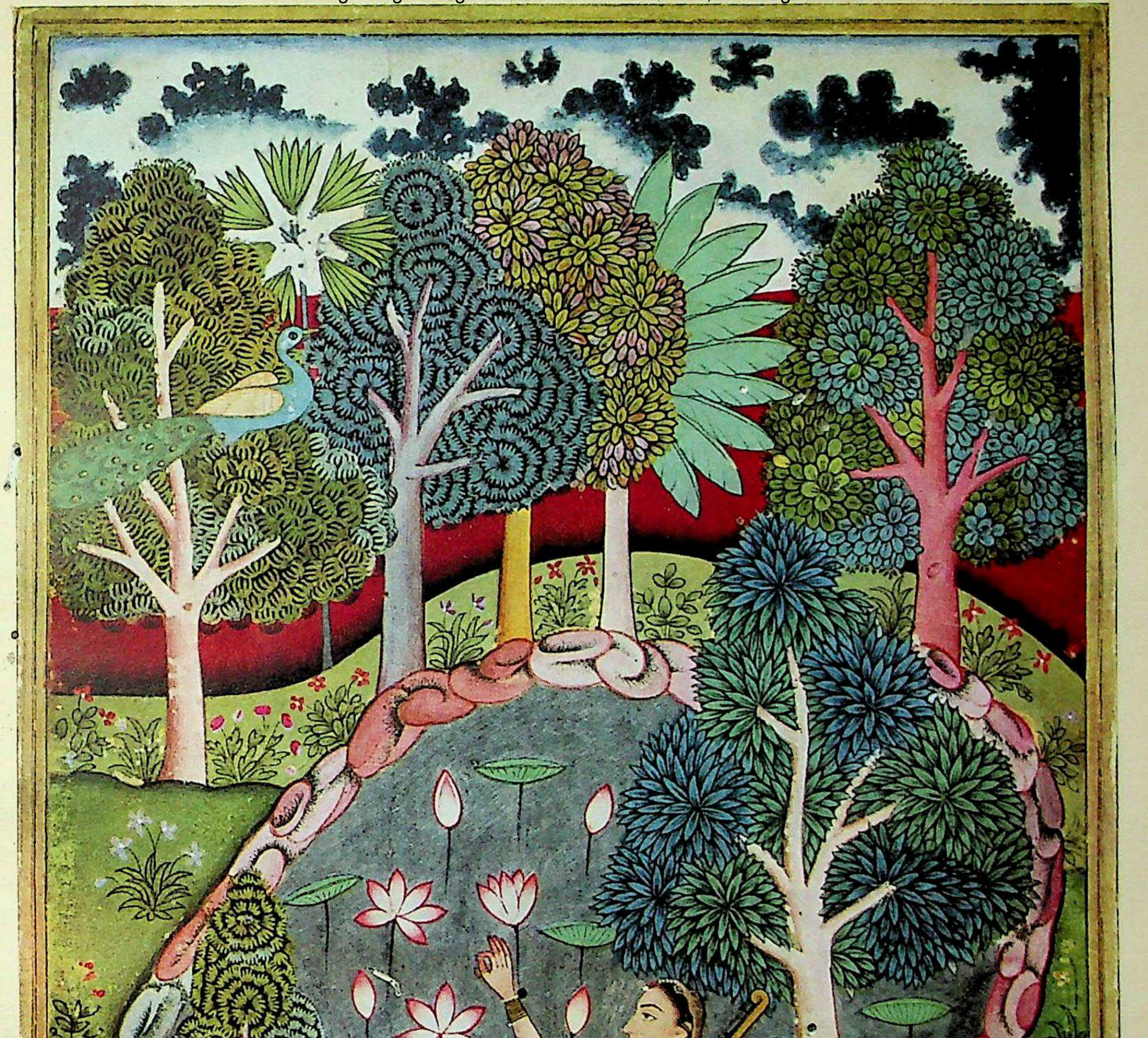

Plate G. Rāginī Madhumādhavi (?). From a *Rāgamālā* series. Deccani school, Golkunda, late 17th century A.D. 16·5×25·3 cms. (no. 159a) *chākdār jāmā* in no. 159e creates no problem, as it lingered on in provincial centres long after it ceased to be used at the Imperial court. Anūp Singh of Bikaner (1669-1698), who served in the Deccan with the Imperial armies and was governor of Adoni for some time, may have brought back such paintings and they may have influenced some of the Bikaner artists in certain details such as the female types.

**159a.** Rāginī Madhumādhavī (?). A forest scene with a lotus pool and flowering shrubs. In the centre the heroine, seated on a lotus, is playing the *vīṇā*. A peacock on a tree; cloudy sky.

(Colour Plate G)

**159b.** Rāga Vibhāsa. Within an enclosure, on a platform outside a building, are the lovers, the hero holding a flowery bow and an arrow. They are attended by a woman holding a circular black fan. Red carpet with green flowers in trellis design. Plain green background.

All the pictures of this set are notable for the brilliant gold, reminiscent of Golkunda work (cf. portrait of Qutb Shāh).

**159c.** Rāga Bhairavī. Outside a shrine is a golden *liṅga* worshipped by two women, one playing the cymbal and the other holding a tray with lotus flowers. Purplish wall, red carpet with green flowers within trellis pattern. Trees painted against monochrome green background and projecting partly against the blue and white sky. In the green foreground are a peacock and peahen, *sāras*-cranes and a bull. Dark grey river.

**159d.** Unidentified Rāga. Hero and heroine sit under a red, green and gold canopy. Red carpet with green flowers in trellis pattern. Green foreground with flowering plants. Architecture predominantly white. White sky with light blue clouds.

**159e.** Rāga Kānhaḍā. To the right, within a pavilion, is the hero dressed in golden *chākdār jāmā* and an attendant in pink *jāmā*. To the left are attendants standing within an enclosure made by a purplish wall. Outside, against dark brown background, are green trees painted partly against a blue and white sky. In the foreground are delicately done flower plants and golden pots.

(Fig. 115)

**160.** Rāginī Kakubha. Golkunda, early 18th century A.D. 16·2×28 cms.

A lady seated on a lofty green mountain plays on a stringed instrument. On the ground and on the tree to the right are peacocks. Silver lake with fishes and lotus in the foreground. Golden background. Blue sky with clouds on top.

This painting is very similar to those of two *Rāgamālā* sets, one in the India Office Library and another in the Prince of Wales Museum of Western India, Bombay, but is coarser in execution.

The Persian superscription reads: *Kakubh rāginī Megh malhār.*

**161.** A king with his women. Perhaps from Shorapur, early 18th century A.D. 22·8×14 cms.

(Fig. 116)

Blue background covered with palmyra trees. In the centre is the hero seated on a red and yellow cushion holding a wine cup. To the left, two female attendants, one of whom is holding a pet doe and the other a wine bottle. To the right, the heroine with a flower and a woman holding a child. Note the peculiar Deccani costume with the end of the *sārī* passing across the chest as in the Śakuntalā Ms. from Nagpur in the National Museum of India.[1] The *jāmā* is of the Golkunda style, with cross lapels. The painting may be from Shorapur where some painters are known to have worked, the predominant influence being that of Golkunda.

**162.** A king with his favourite and attendants. Perhaps from Shorapur, early 18th century A.D. 26·4×17·9 cms.

The background is plain with four palmyra trees. In the centre, the king is offering a wine cup to his beloved. An attendant to the left; two women carrying covered trays to the right. Note the peculiar Deccani way of wearing the *oḍhnī*, which is passed transversely across the chest. The *jāmā* is of the Golkunda type, with cross lapels (cf. no. 161).

### Nagpur School

**163.** Court of the demon king. Folio from a Ms. of *Devī Māhātmya*. Probably Nagpur, late 18th century A.D. 24×10·5 cms.

(Fig. 117)

Facing the king, dressed in golden *jāmā* and turban, are four courtiers, one of them a horned demon. To the right a floral meandering spray with pink flowers, painted against dirty green background.

This illustration should be compared to the Ms. of *Śakuntalā* reproduced in *Lalit Kalā*, Nos. 1-2.[2]

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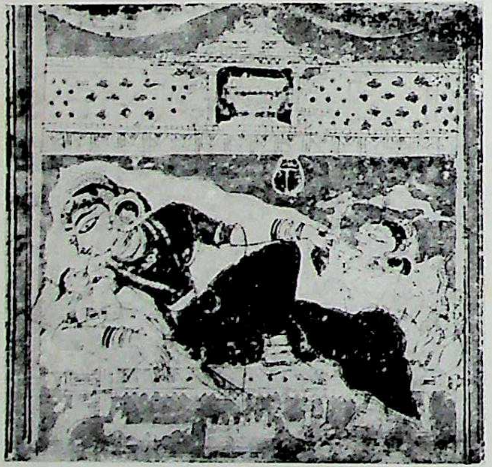
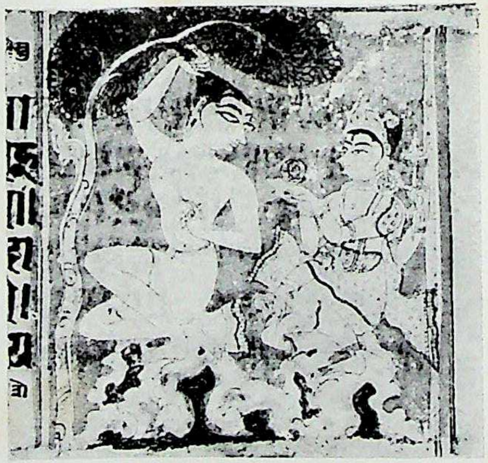
[1] Adris Banerji, "An Illustrated Hindi Manuscript of Śakuntalā Dated 1789 A.D," *Lalit Kalā*, Nos. 1-2, pp. 46-54, Pls. VII-VIII.

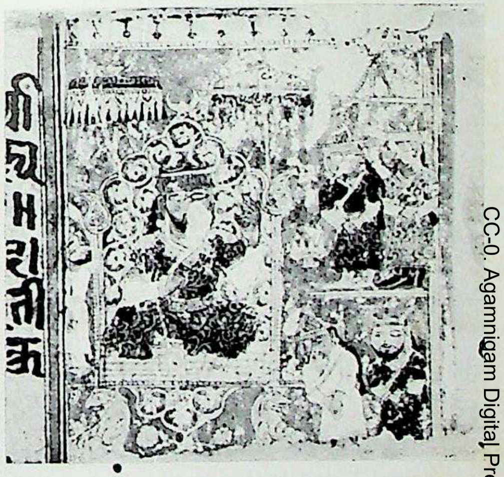
[2] *Ibid.*



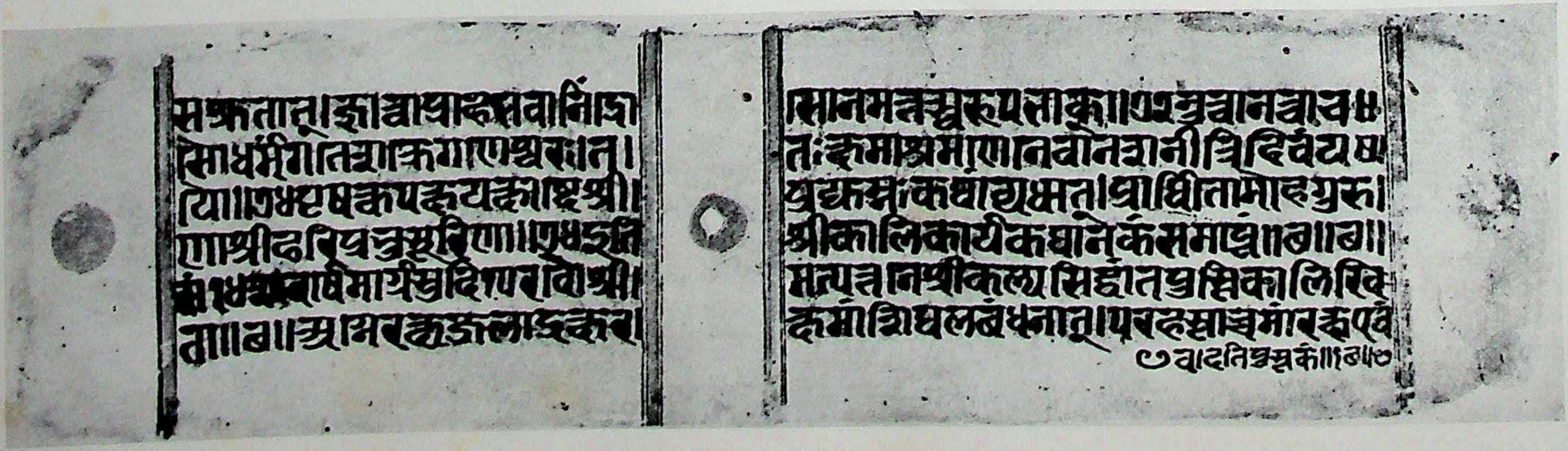
**1.** Birth of Mahāvīra. Folio 30 obv. from a Ms. of the *Kalpasūtra* and *Kālakāchārya Kathā*. Western Indian or Gujarati. Painted at Patan, dated 1381 A.D.
7·2×6·5 cms. (no. 1a)



**2.** Renunciation. Folio 49 obv. from a Ms. of the *Kalpasūtra* and *Kālakāchārya Kathā*. Western Indian or Gujarati. Painted at Patan, dated 1381 A.D.
7·2×6 cms. (no. 1b)



**3.** The Sāhī king holding court. Folio 1 rev. from a Ms. of the *Kalpasūtra* and *Kālakāchārya Kathā*. Western Indian or Gujarati. Painted at Patan, dated 1381 A.D. 7·2×6 cms. (no. 1c)



**4.** Colophon from a Ms. of the *Kalpasūtra* and *Kālakāchārya Kathā*. Western Indian or Gujarati. Painted at Patan, dated 1381 A.D. 27·5×7·3 cms. (no. 1d). See Figs. 1-3.

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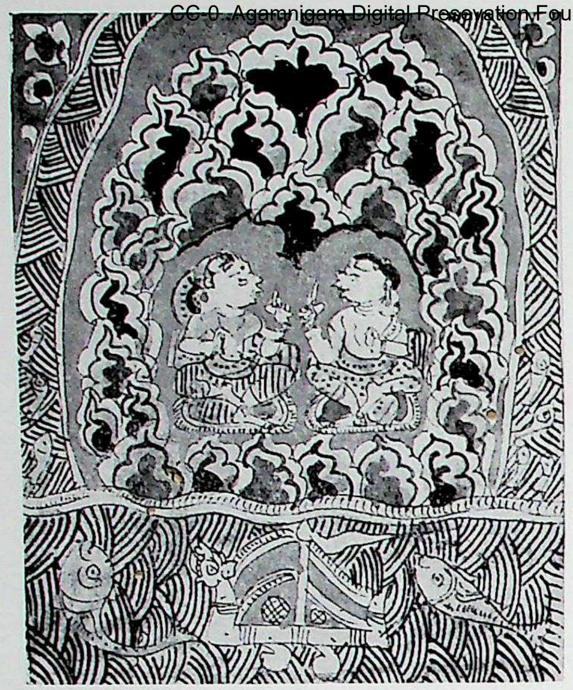
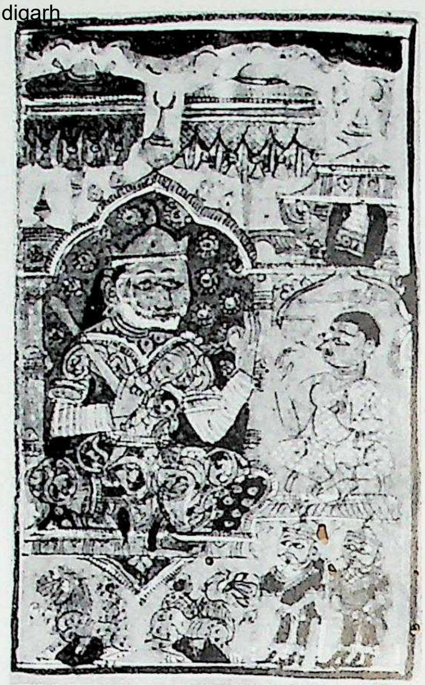
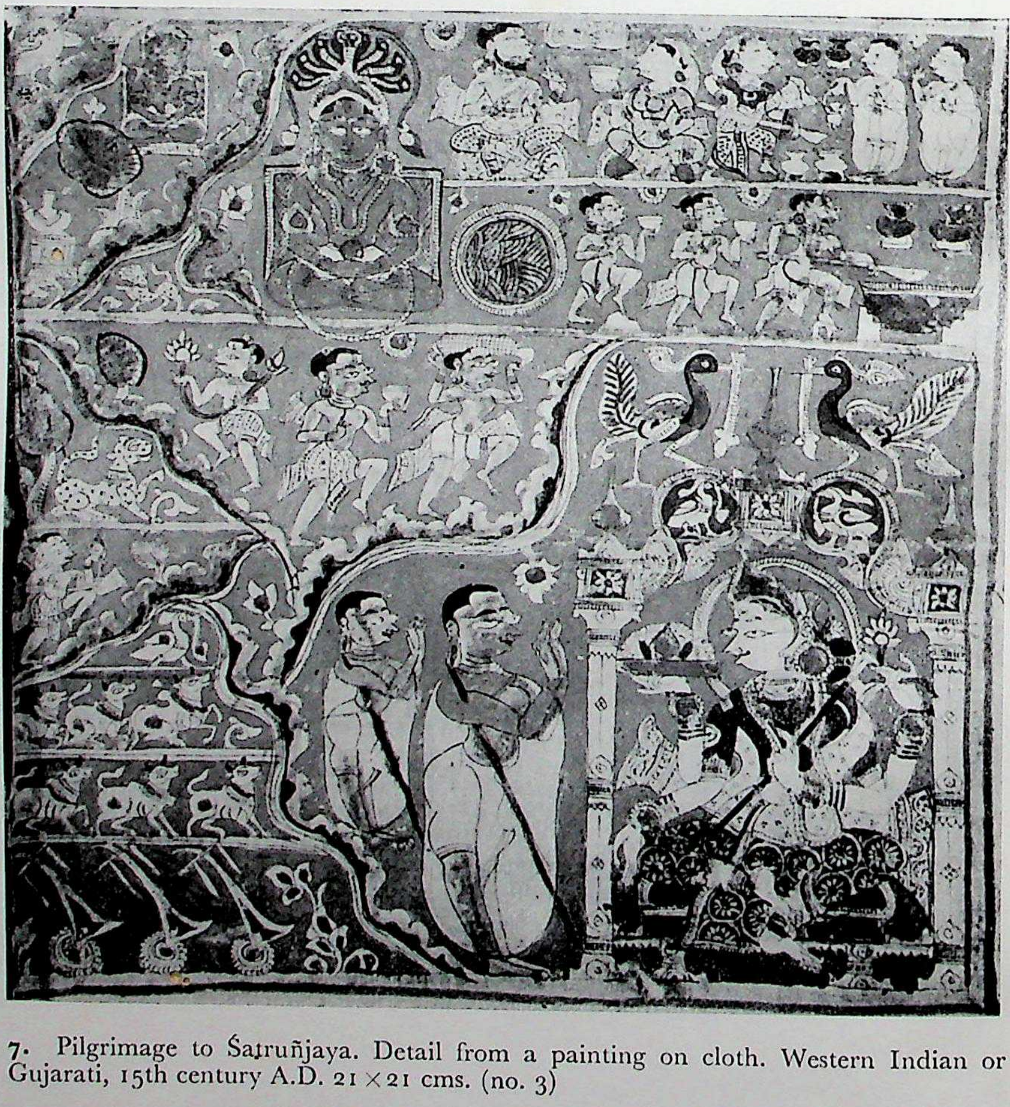


**5.** The seed of life in the Gaṅgā and the Sindhu. Illustration from a Ms. of *Dīvālīparvakalpa* of Jinasundara. Western Indian or Gujarati, 15th century A.D. Folio size 26·1 × 10·9 cms. (no. 2)



**6.** The Sāhī king and Kālakāchārya. Folio 93 obv. from a Ms. of the *Kalpasūtra* and *Kālakāchārya Kathā*. Western Indian or Gujarati, dated V.S. 1517/1460 A.D. 7·2 × 11·3 cms. (no. 6b)



**7.** Pilgrimage to Śatruñjaya. Detail from a painting on cloth. Western Indian or Gujarati, 15th century A.D. 21 × 21 cms. (no. 3)

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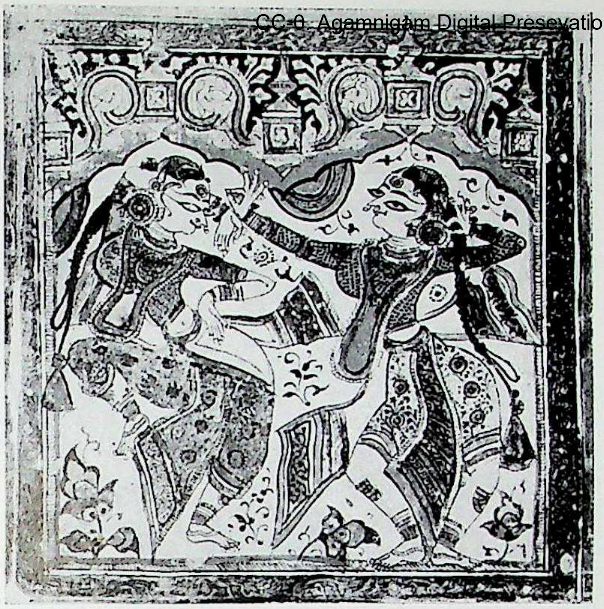
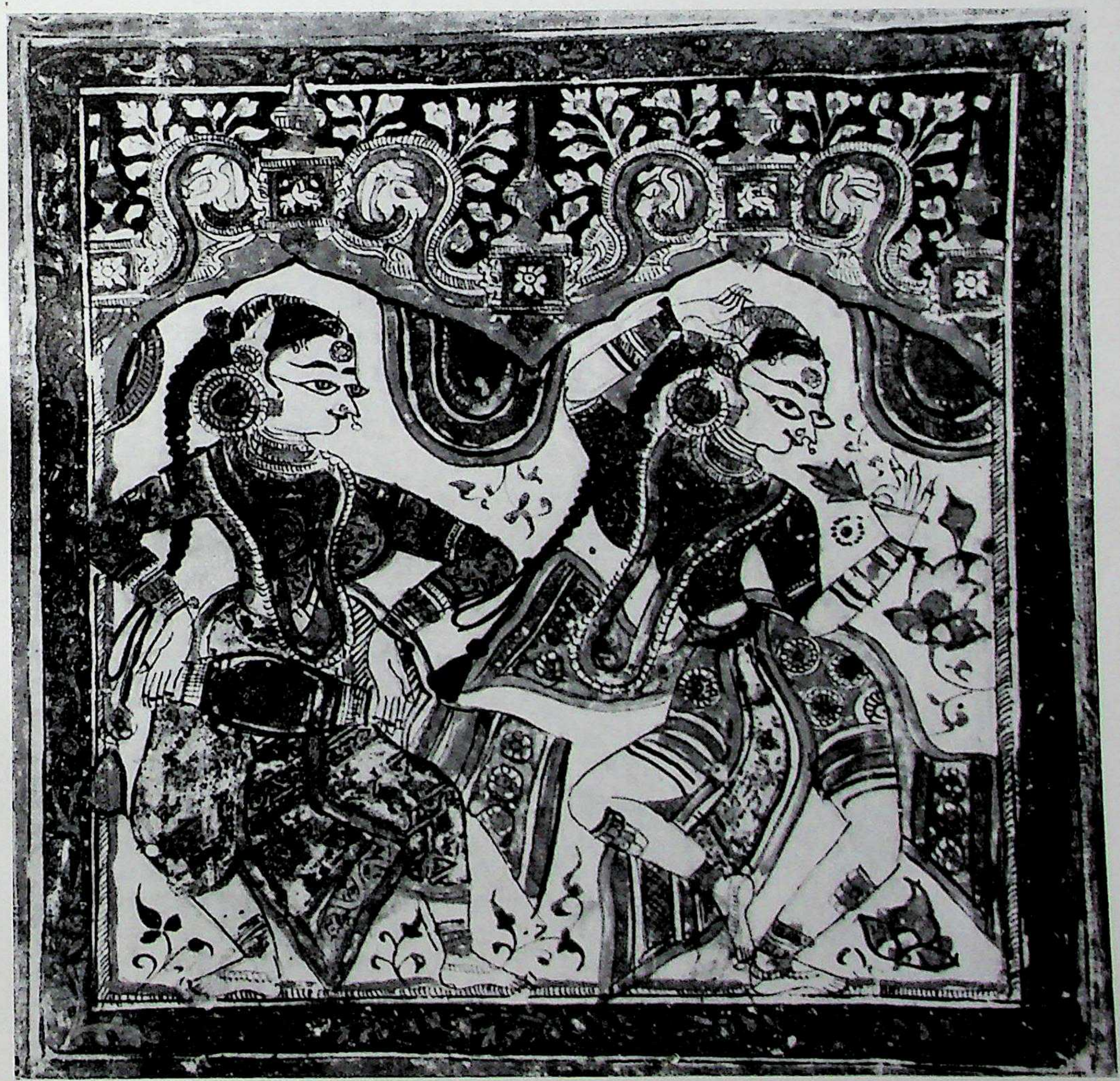
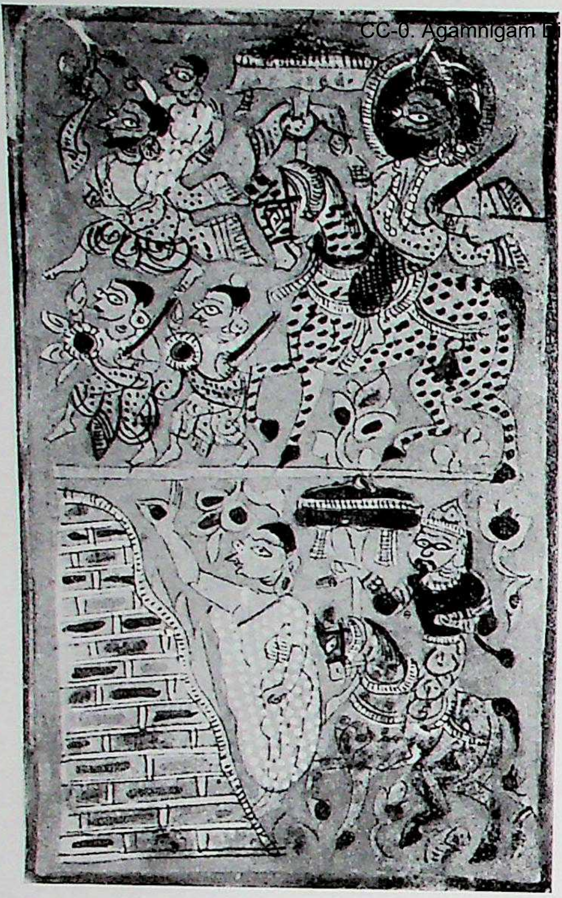


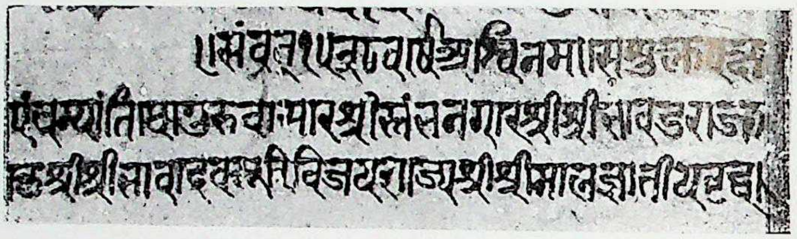
**8.** Sarasvatī *paṭa*. Detail. Western Indian or Gujarati, 15th century A.D.
14·5×15 cms. (no. 4)



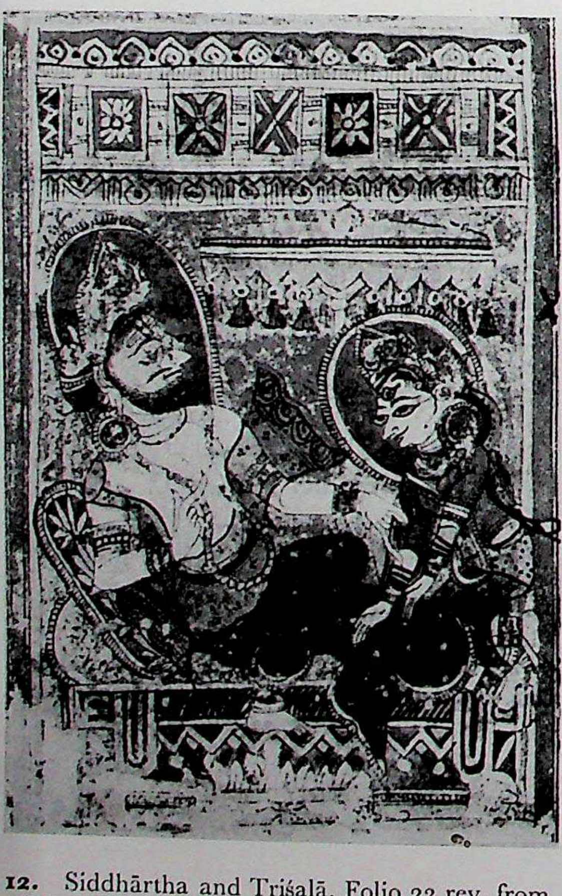
**9.** Sarasvatī *paṭa*. Detail. Western Indian or Gujarati, 15th century A.D. 14·5×15 cms. (no. 4)



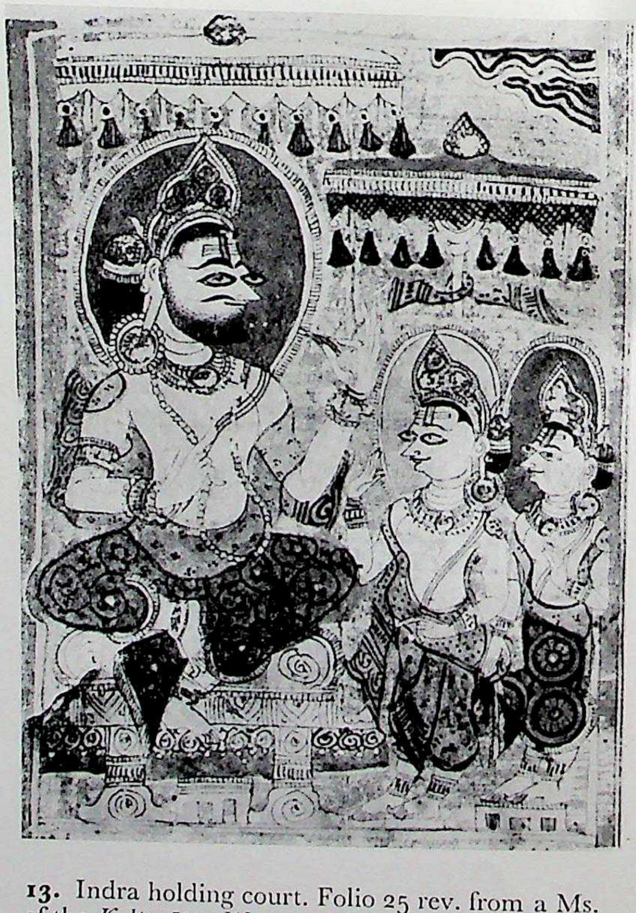
**10.** Two episodes from the Kālaka story. A folio from a Ms. of the *Kālakāchārya Kathā*. Western Indian or Gujarati, 15th century A.D. 7×11 cms. (no. 7b)



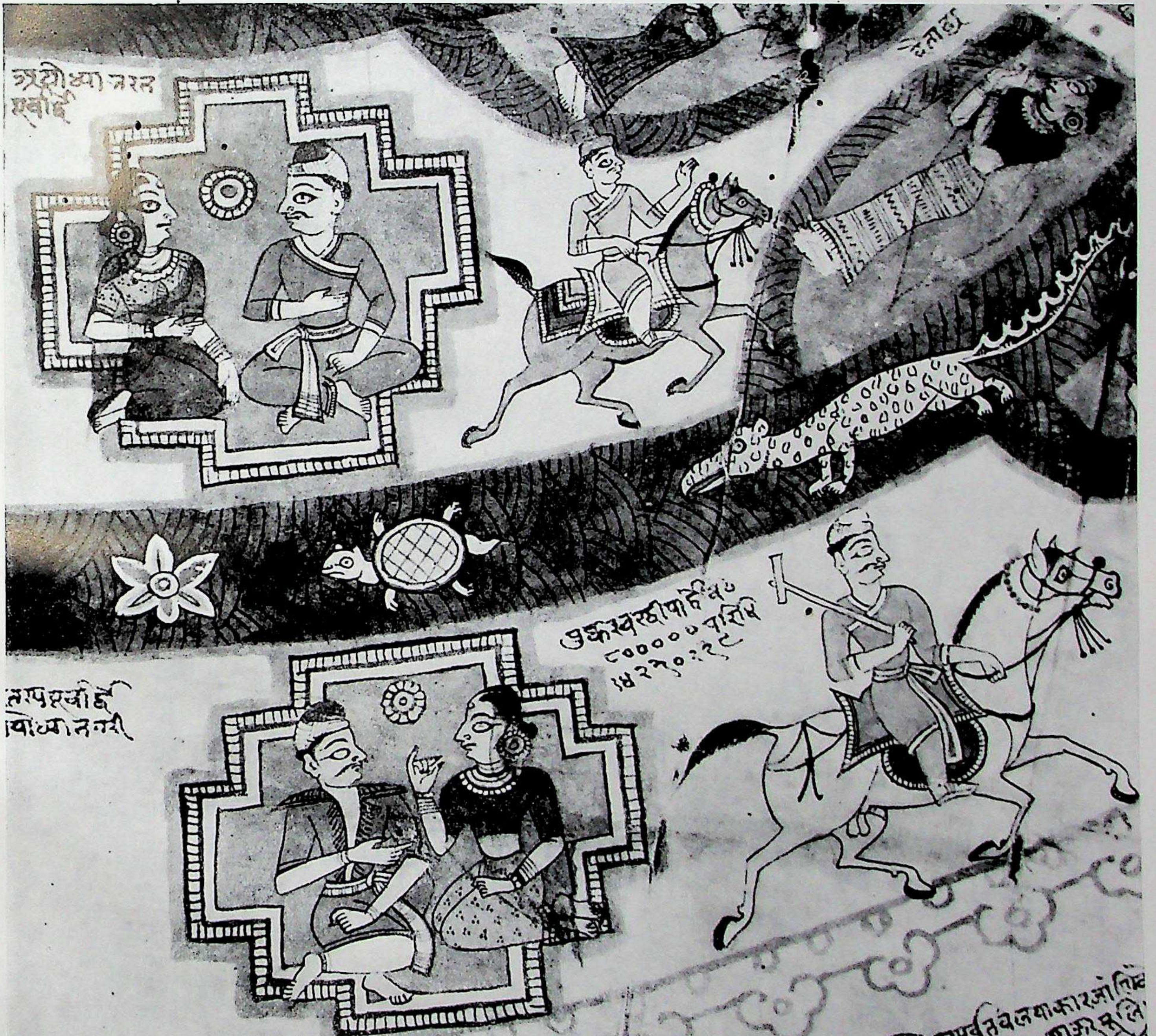
**11.** Colophon from a Ms. of the *Kalpasūtra*. Western Indian or Gujarati. Provenance Stambhanagara (Khambhat), dated V. S. 1538/1481 A.D. Folio size 25·8×11 cms. (no. 8c)



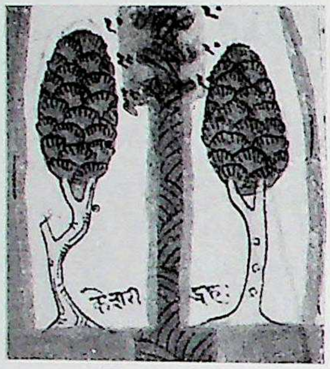
**12.** Siddhārtha and Triśalā. Folio 23 rev. from a Ms. of the *Kalpasūtra*. Western Indian or Gujarati. Provenance Stambhanagara (Khambhat), dated V.S. 1538/1481 A.D. 6·8×11 cms. (no. 8a)



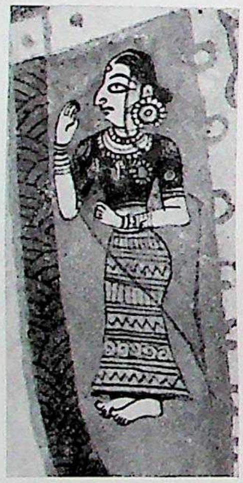
**13.** Indra holding court. Folio 25 rev. from a Ms. of the *Kalpasūtra*. Western Indian or Gujarati. Provenance Stambhanagara (Khambhat), dated V. S. 1538/1481 A.D. 8·2×11 cms. (no. 8b)



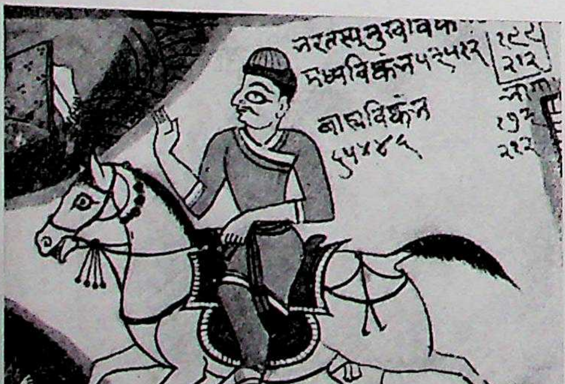
**14.** Detail from a painting on cloth of a cosmological chart. Kulāhdār group; provenance uncertain, 1570-1580 A.D. 19×19 cms. (no. 10)



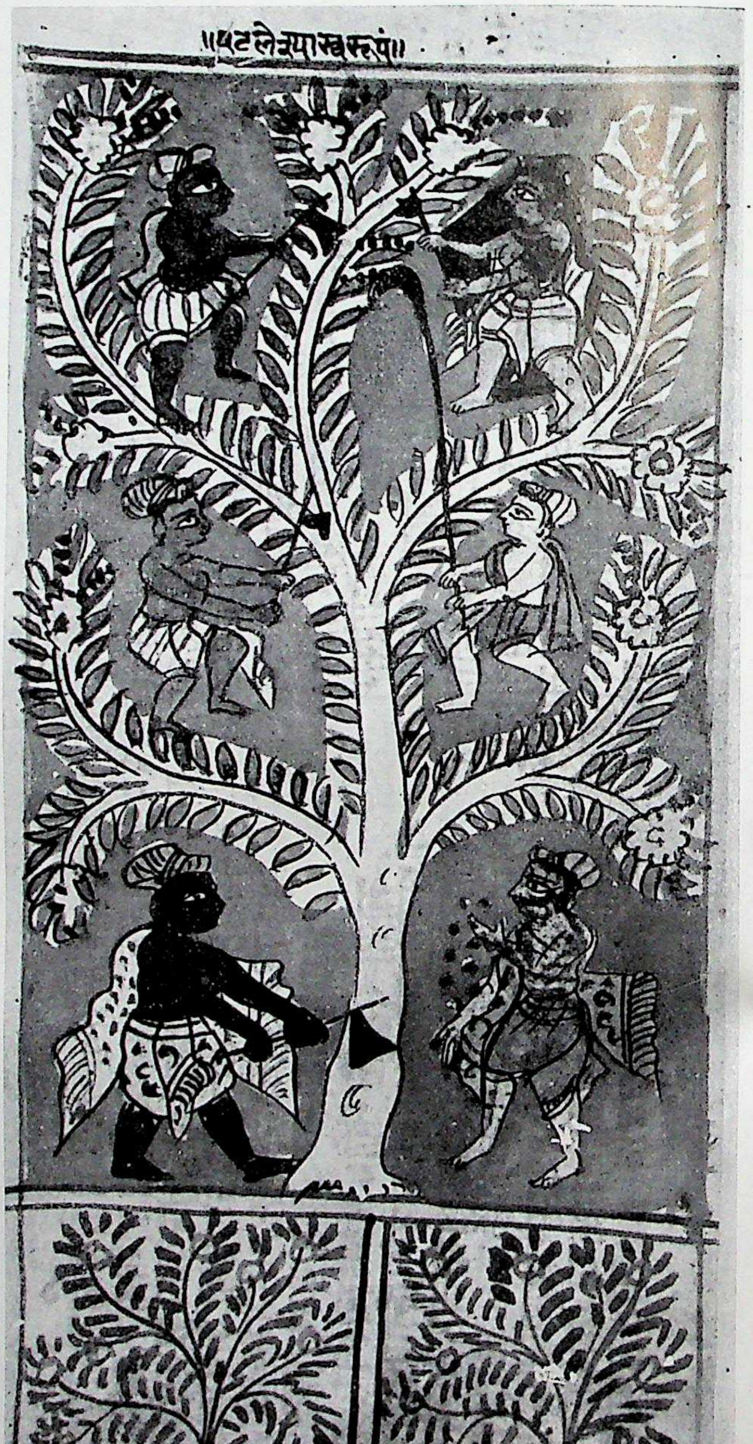
**15.** Detail from no. 10



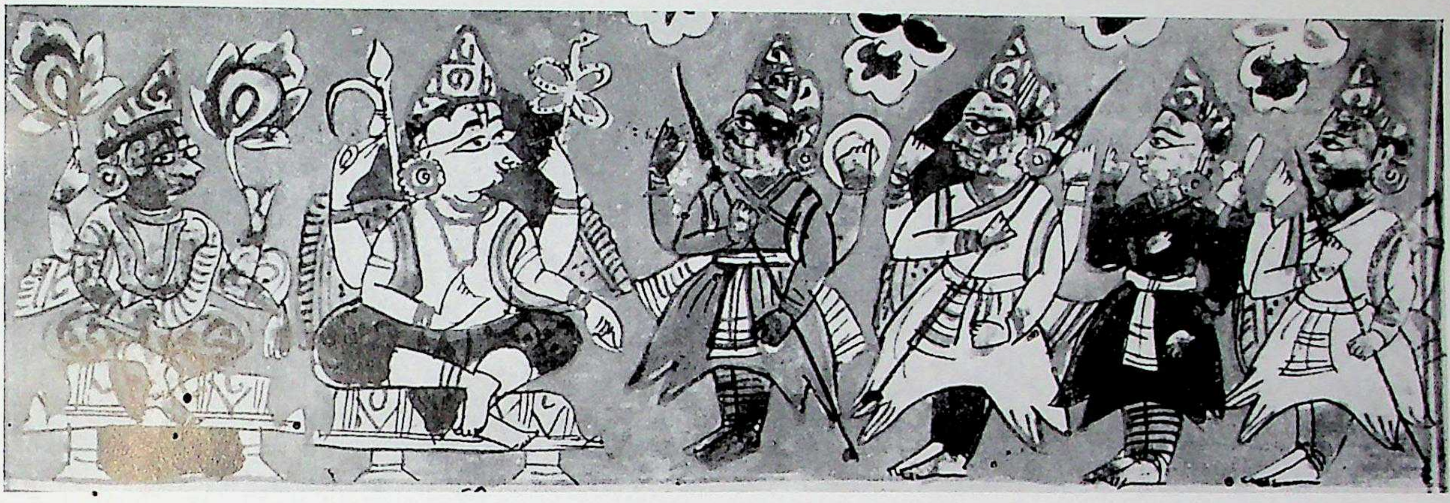
**16.** Detail from no. 10



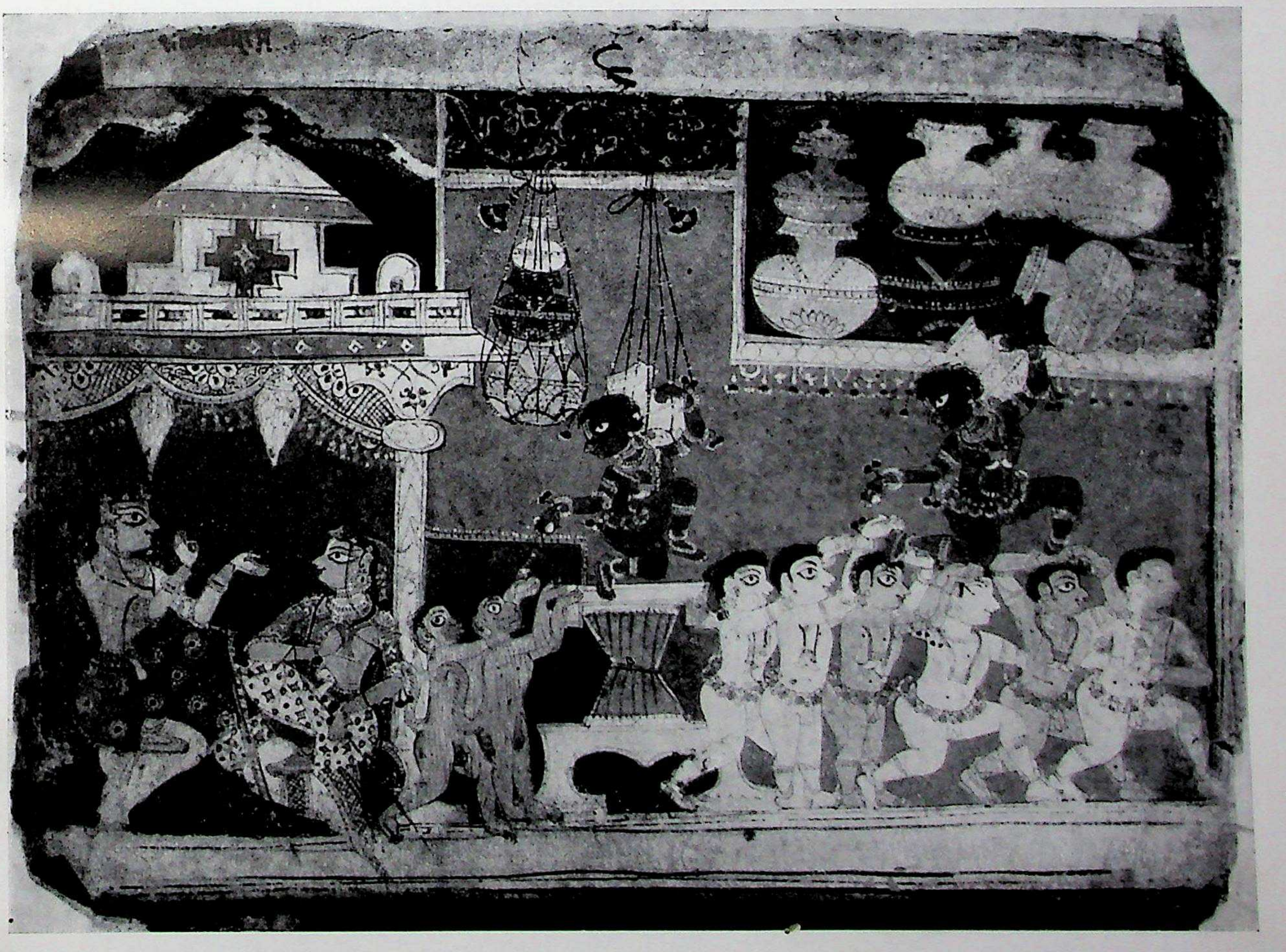
**17.** Detail from no. 10



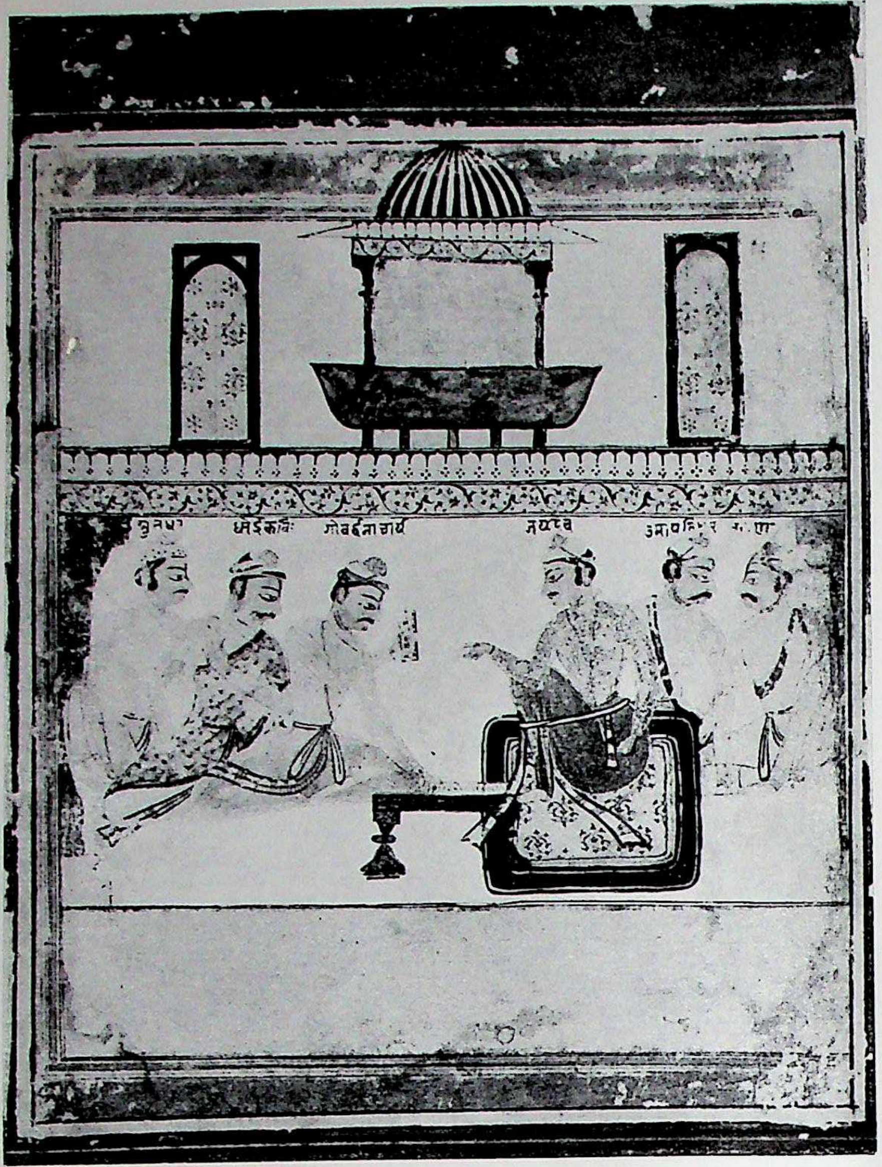
**18.** The form of *paṭaleśya*. Folio 9 obv. from a Ms. of the *Sangrahaṇī Sūtra*. Probably Western Indian with some Mughal influence, early 17th century A.D. Folio size 10·6 × 20·7 cms. (no. 9a)



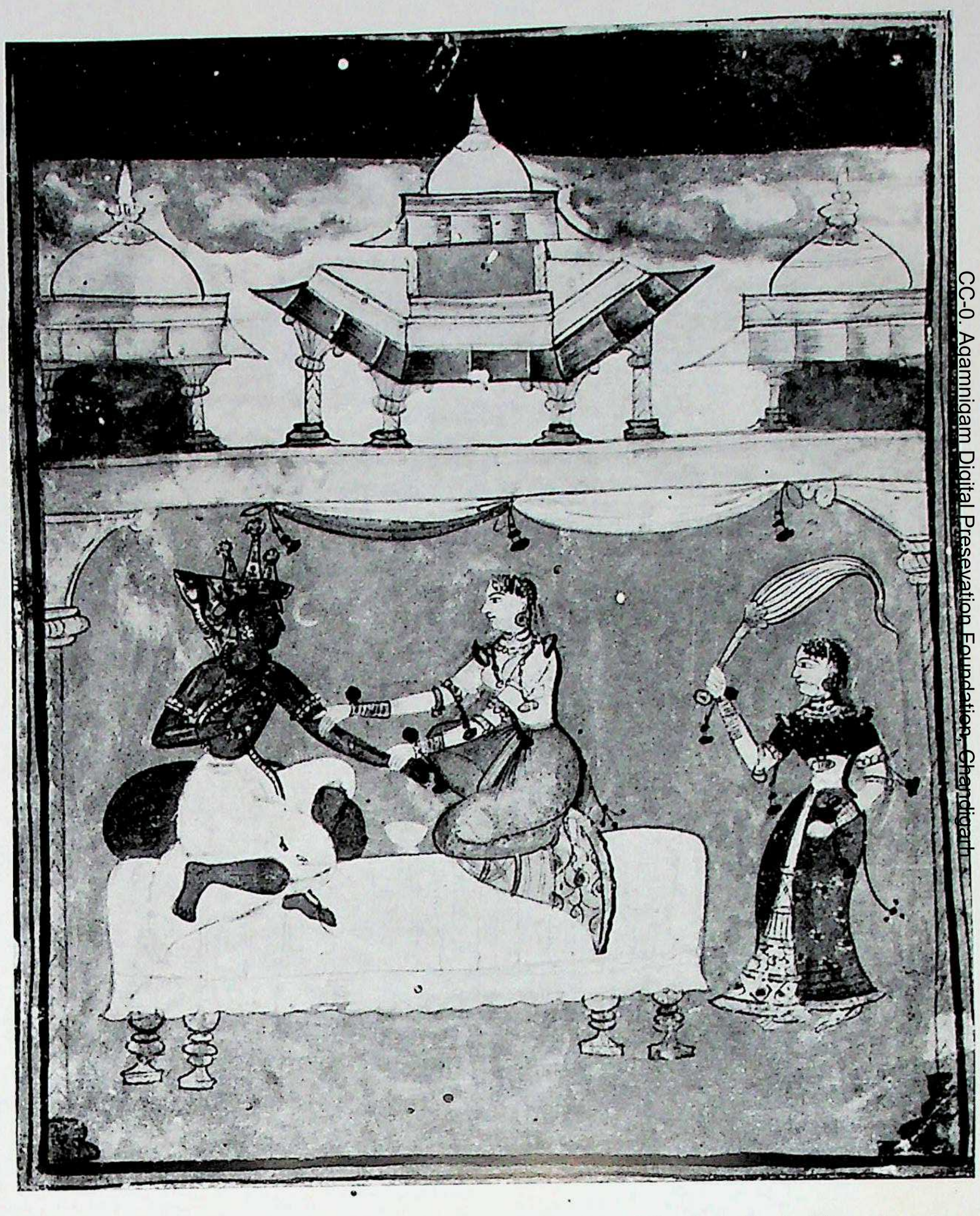
**19.** The court of Indra. Folio 9 rev. from a Ms. of the *Sangrahaṇī Sūtra*. Probably Western Indian with some Mughal influence, early 17th century. A.D. 20·7×7·2 cms. (no. 9b)



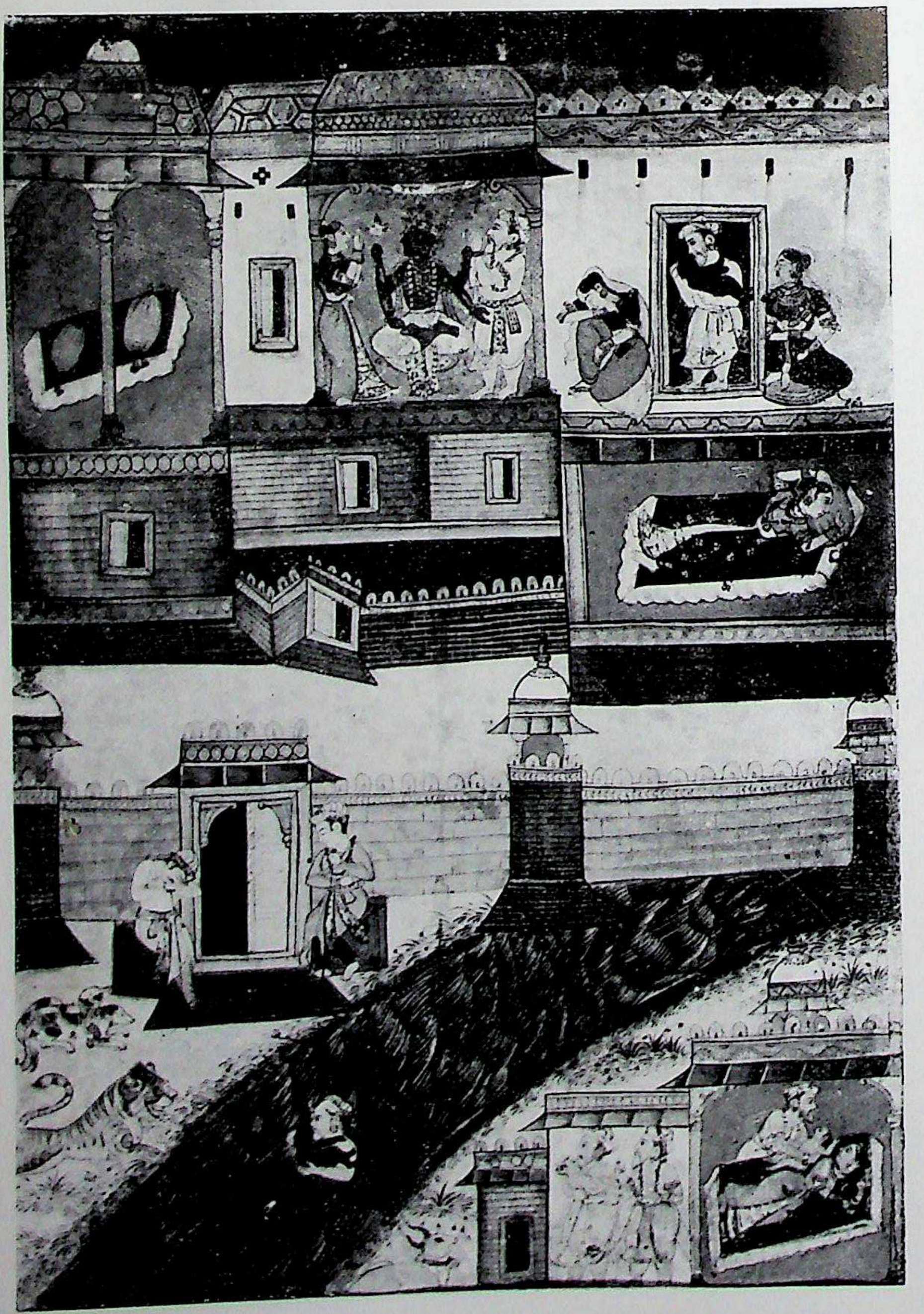
**20.** Kṛishṇa, the butter thief. From a *Bhāgavata Purāṇa* series. Kulāhdār group; provenance uncertain. Perhaps Malwa, *c.* 1580 A.D. Date and school controversial. 20·5×13·6 cms. (no. 12a)



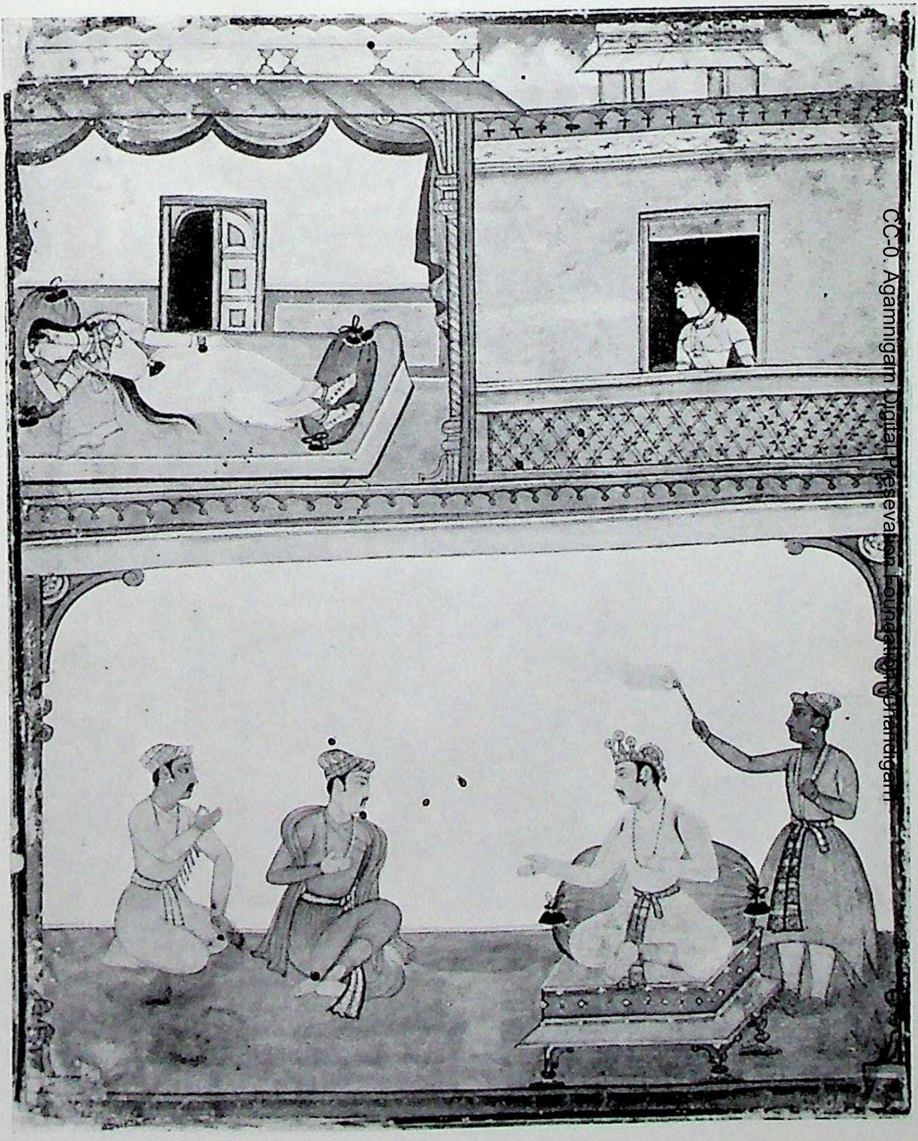
**21.** Jayadeva and other poets. Kulāhdār group; provenance uncertain, *c.* 1580 A.D. Date and school controversial. 20·6×25·7 cms. (no. 11)



**22.** Rāga Bhairava. From a *Rāgamālā* series. Popular Mughal. Probably painted at Agra or another centre of Mughal painting, *c.* 1615 A.D. 16×20·2 cms. (no. 13d)



**23.** The transfer of babes. Popular Mughal, *c.* 1620 A.D. 19·5×28·5 cms. (no. 14)



**24.** Death of Kāmakandalā. From a *Mādhavānala-Kāmakandalā* series. Popular Mughal. Probably painted at Agra or another centre of Mughal painting, *c.* 1620 A.D. 19×24 cms. (no. 17j)

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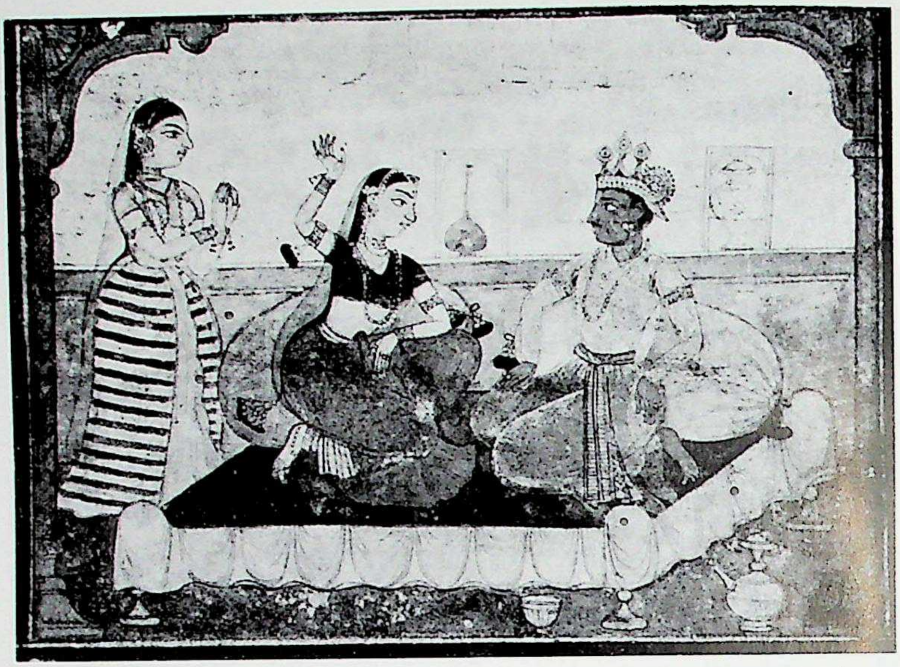
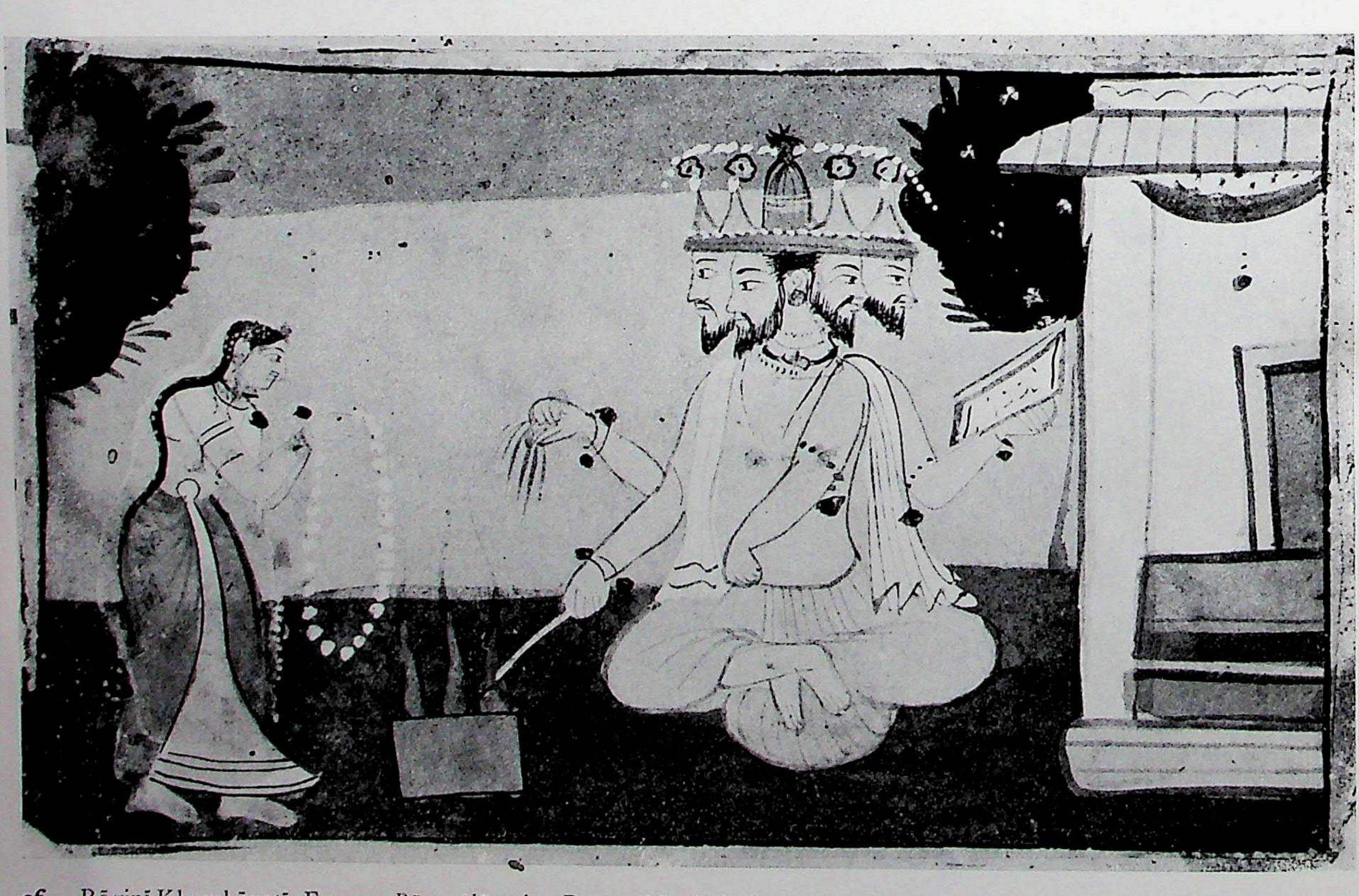


**25.** Rāhdā upbraiding Kṛishṇa *(upālambha)*. From a *Rasikapriyā* series. Popular Mughal. Probably painted at Agra or another centre of Mughal painting, *c.* 1620 A.D. 11·5×8·4 cms. (no. 15b)



**26.** Rāginī Khambāvatī. From a *Rāgamālā* series. Bazaar Mughal. Probably painted at Agra or another centre of Mughal painting, *c.* 1625-1630 A.D. 21·8×13·1 cms. (no. 19b)

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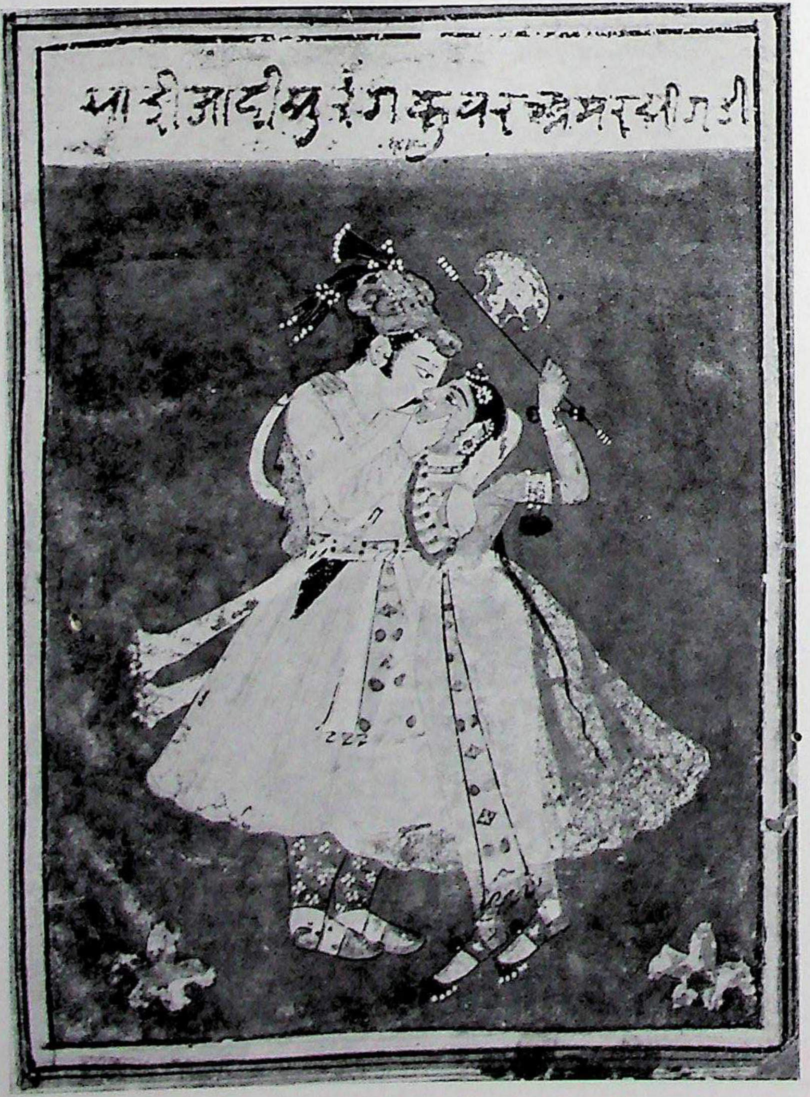
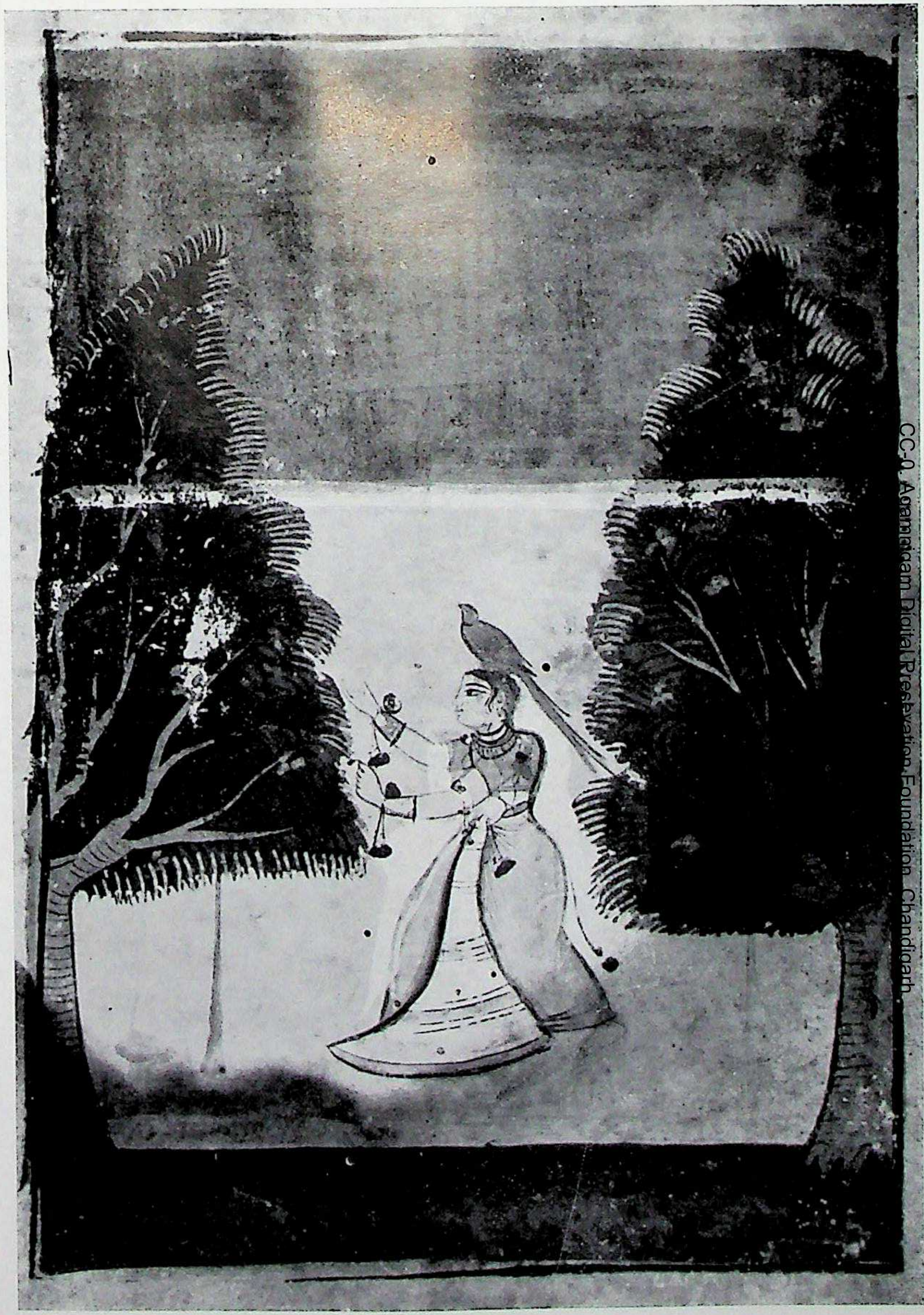
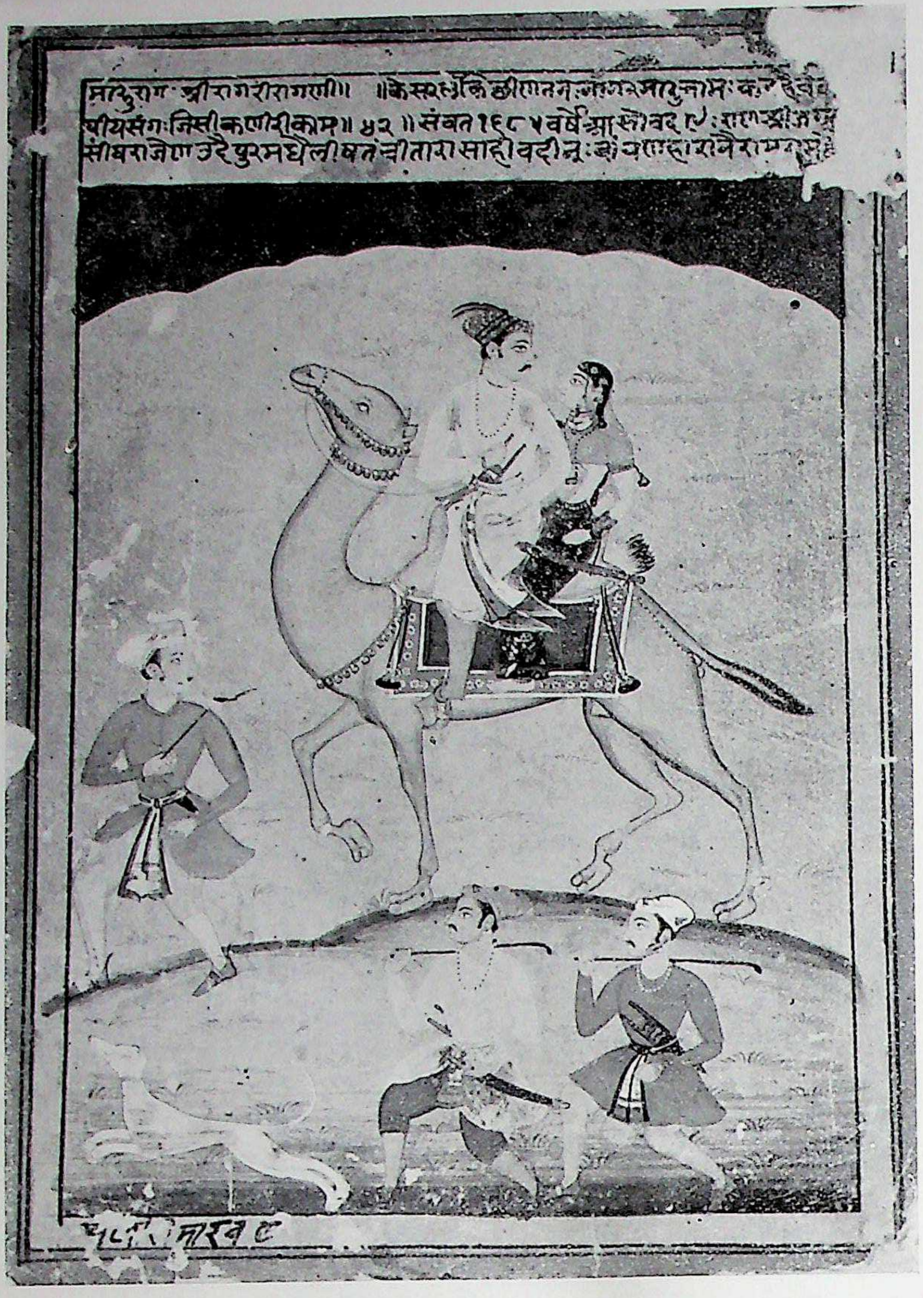


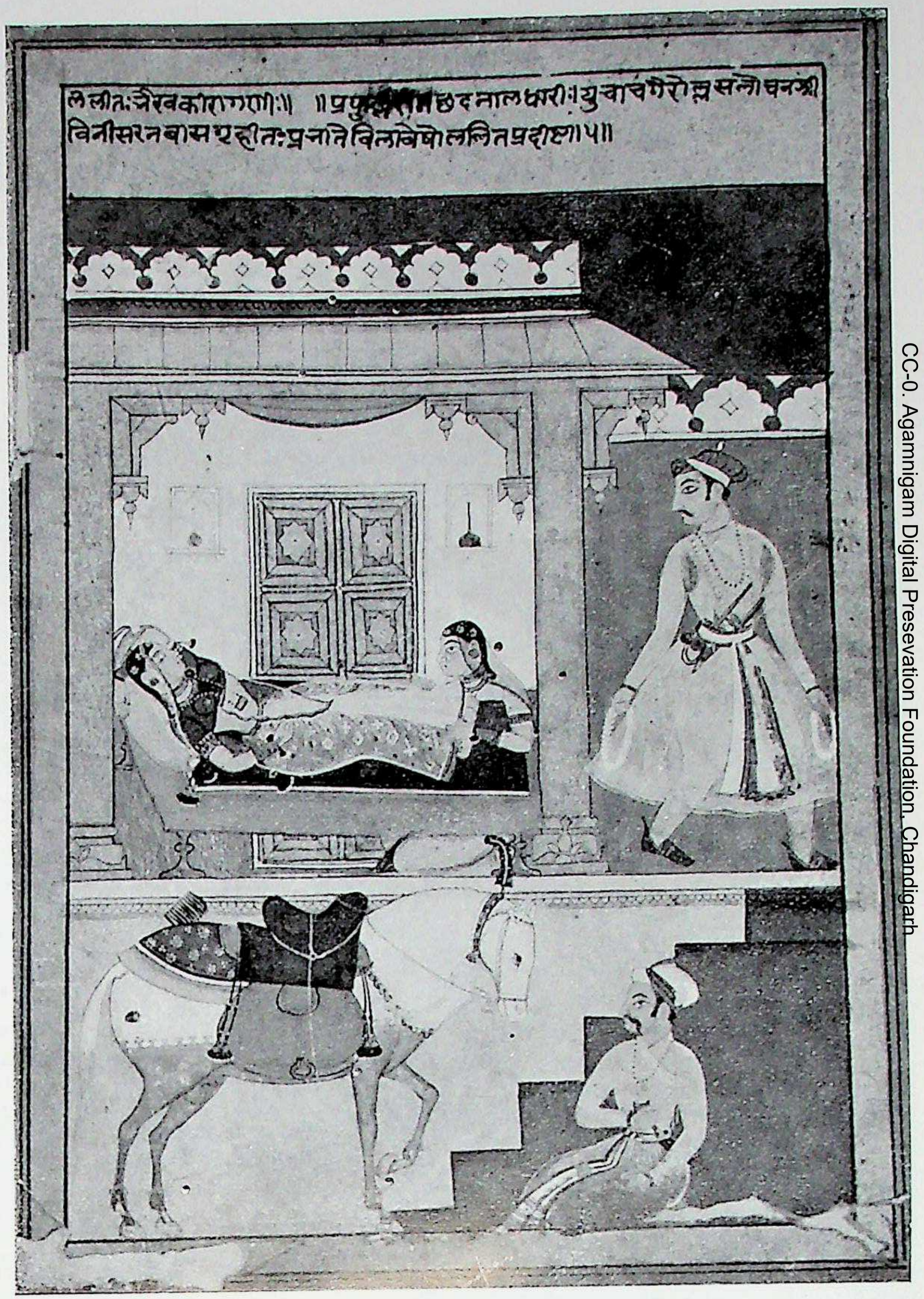
**27.** A man kissing a woman. Probably Popular Mughal, *c.* 1625 A.D. 10·7×14·6 cms. (no. 18)



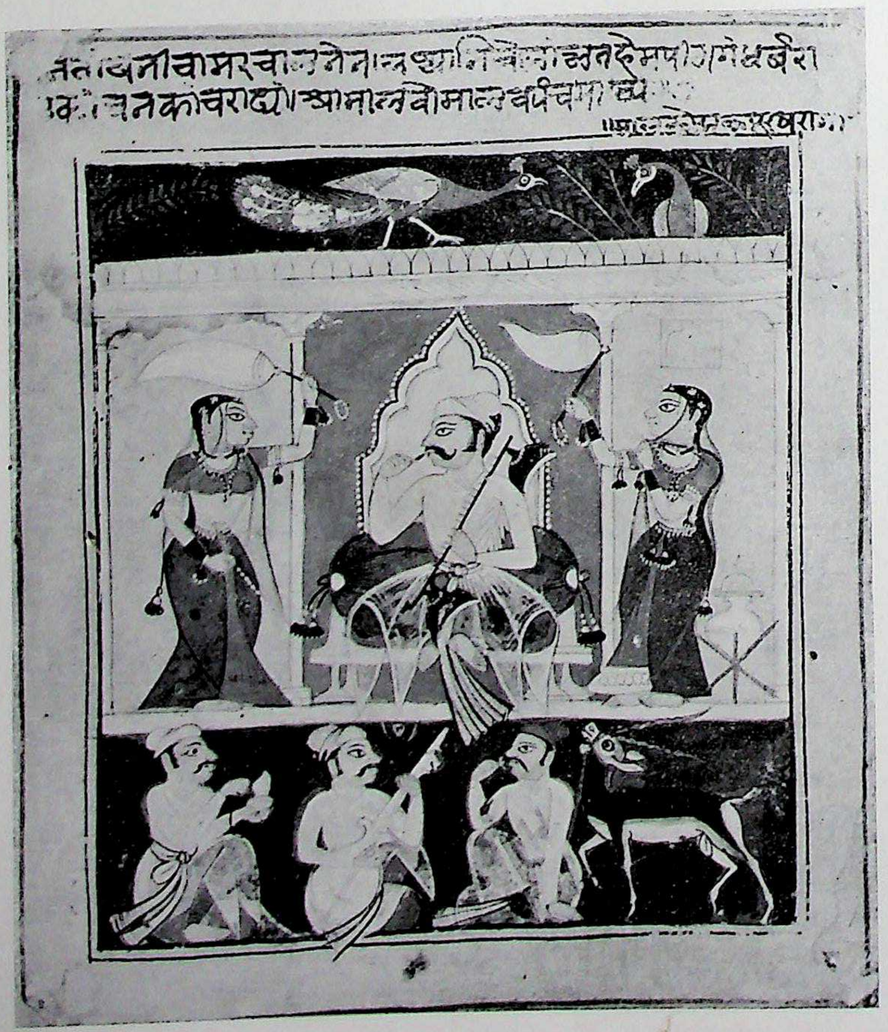
**28.** Nāyikā, probably Abhisārikā. Bazaar Mughal. Probably painted at Agra or another centre of Mughal painting, 1625-1630 A.D. 12·5×17·2 cms. (no. 21)



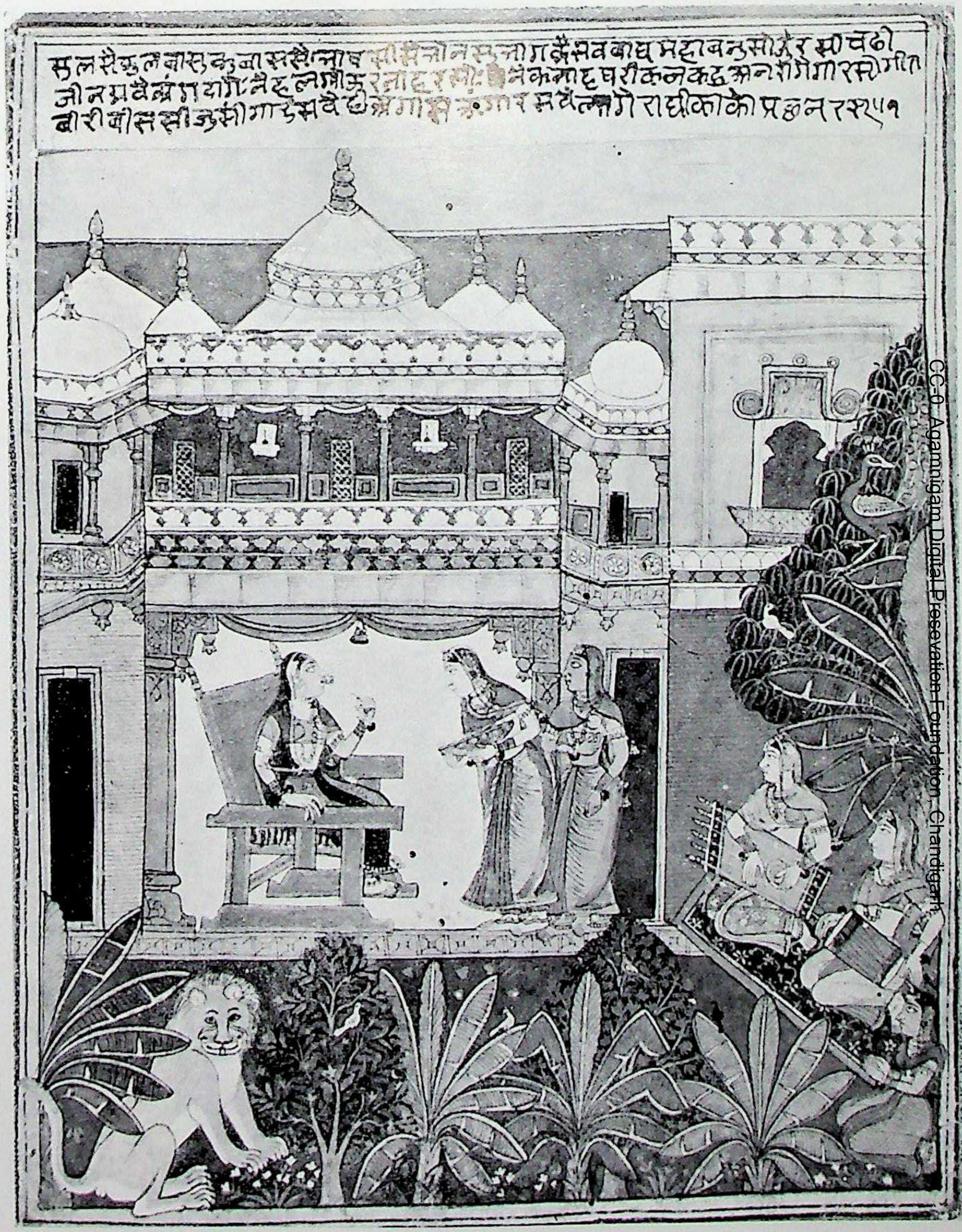
**29.** Rāga Mārū. From a *Rāgamālā* series. Mewar, dated 1628 A.D. Painted by Sāhibdīn. 14·7×22 cms. (no. 23a)



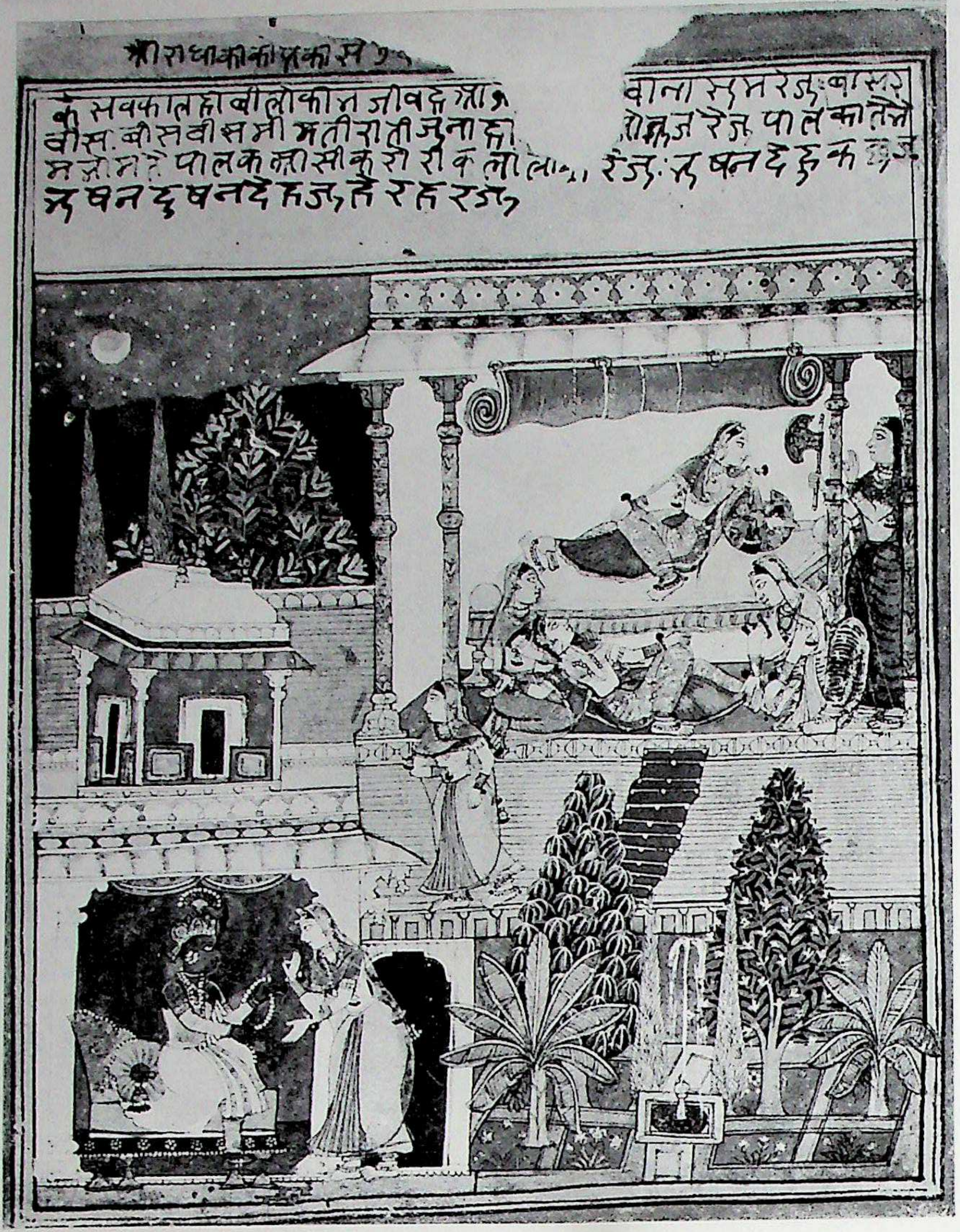
**30.** Rāginī Lalita. From a *Rāgamālā* series. Mewar, dated 1628 A.D. Painted by Sāhibdīn. 14·7×22 cms. (no. 23h)



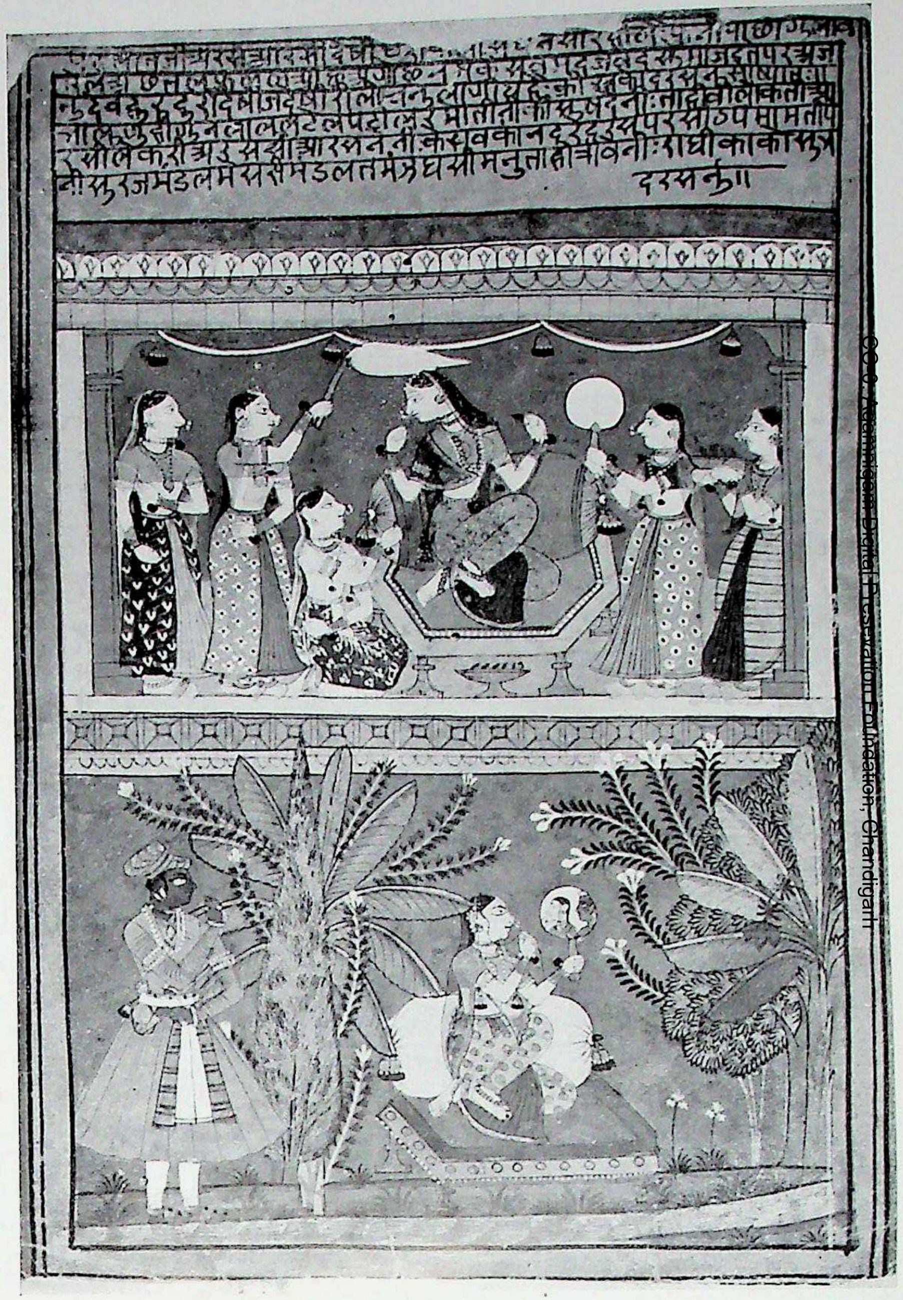
**31.** Rāga Mālakosaka (Mālakosa). From a *Rāgamālā* series. Chawand, Mewar, dated 1605 A.D. Painted by Nisaradī. 14·2 × 16 cms. (no. 22)



**32.** *Prachchhanna vipralabdhā nāyikā*. From a *Rasikapriyā* series. Mewar, *c.* second quarter of the 17th century A.D. 20·5 × 26·2 cms. (no. 24e).



**33.** The heroine rests in a pavilion. From a *Rasikapriyā* series. Mewar, *c.* second quarter of the 17th century A.D. 20·5×26·2 cms. (no. 24f)



**34.** The *śubha darśana* of Rādhikā. From a *Rasikapriyā* series. Mewar, mid-17th century A.D. 20·5×26·2 cms. (no. 28)

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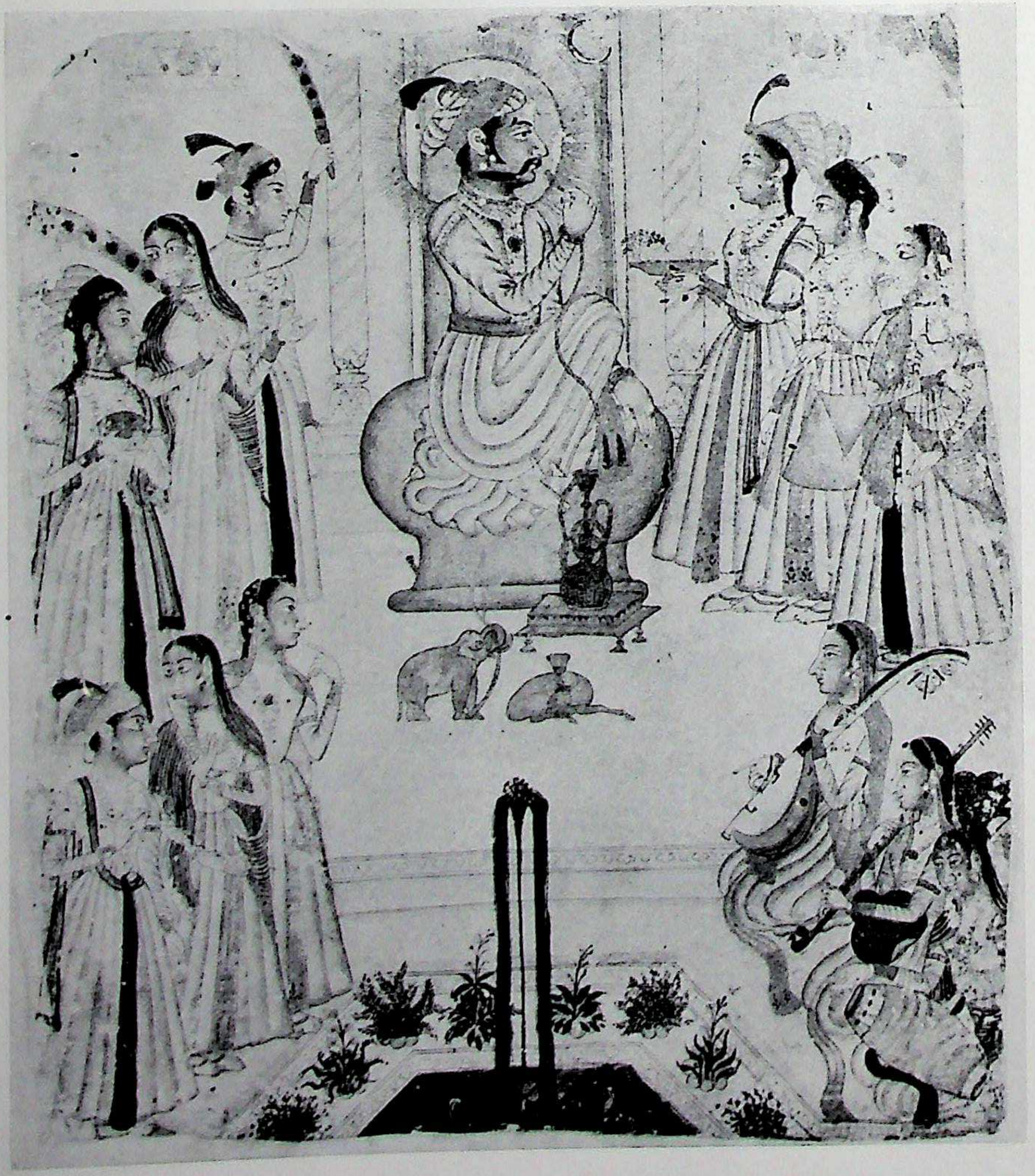
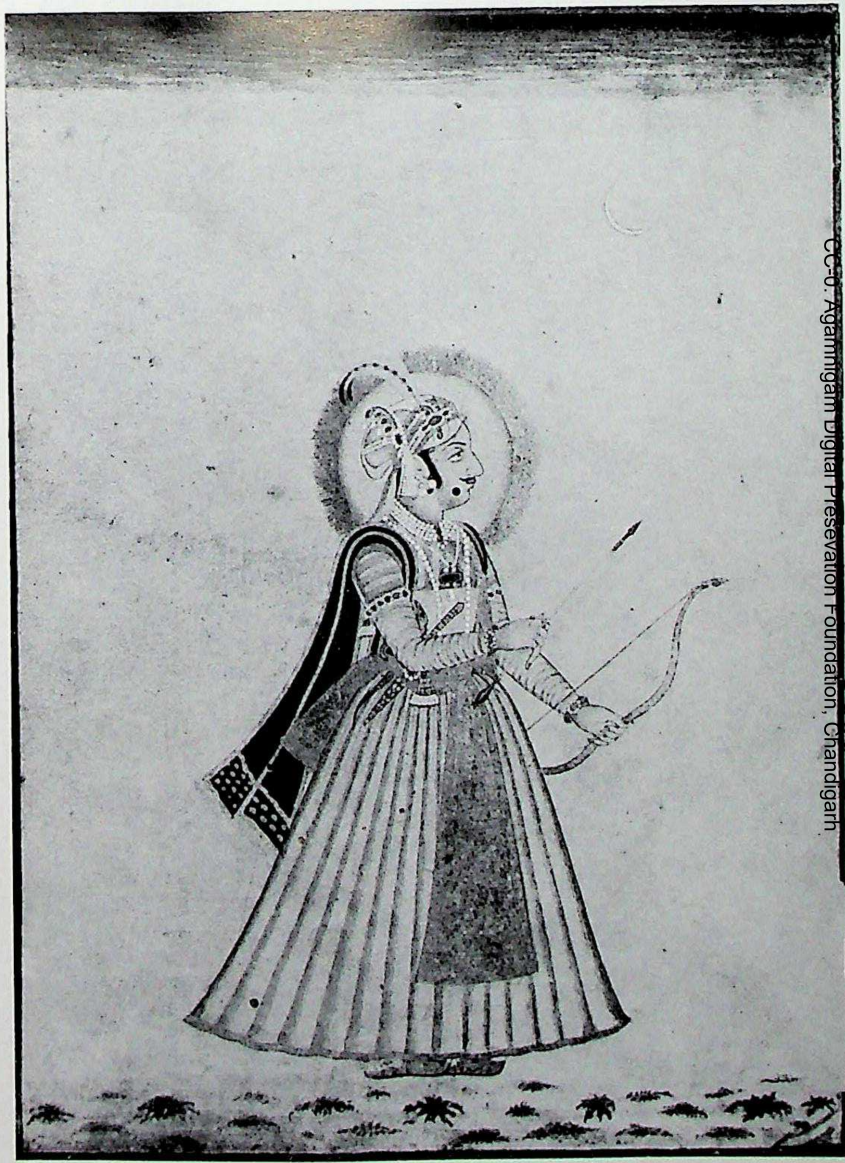
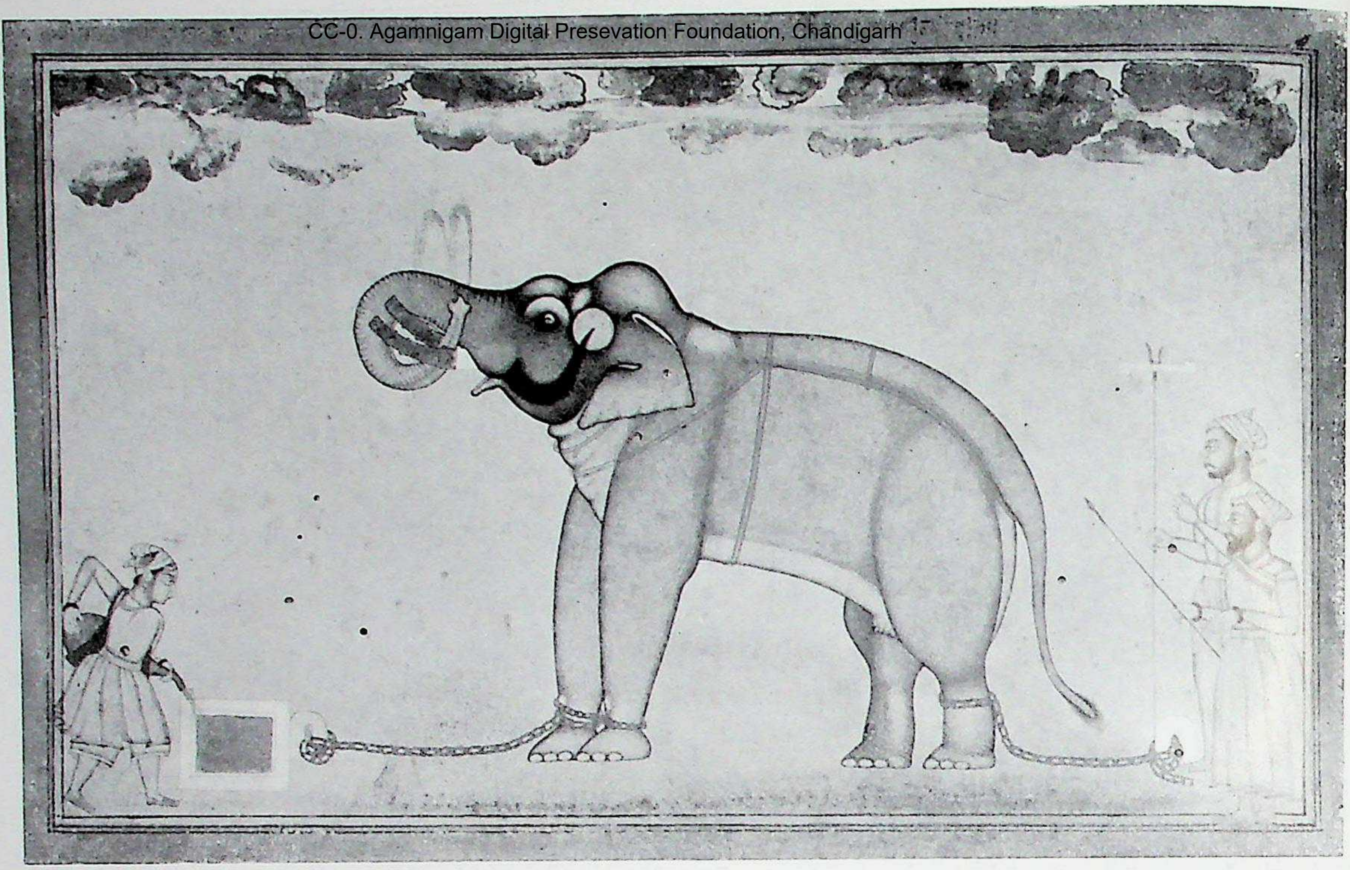


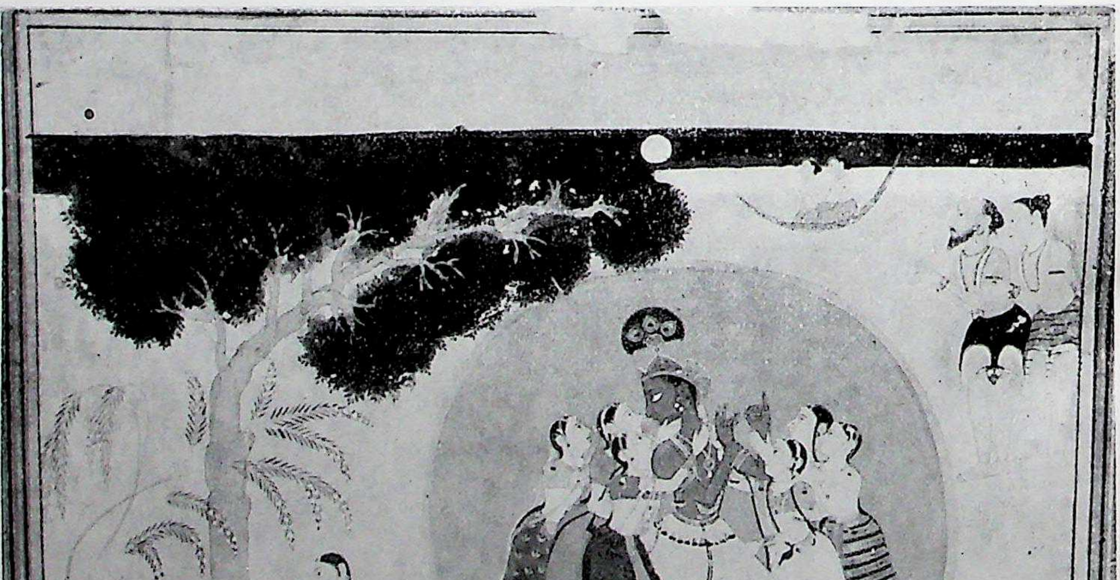
**35.** Amar Singh II in his harem. Mewar, *c.* 1700 A.D. 25·2×28·6 cms. Line drawing with colours. (no. 29)



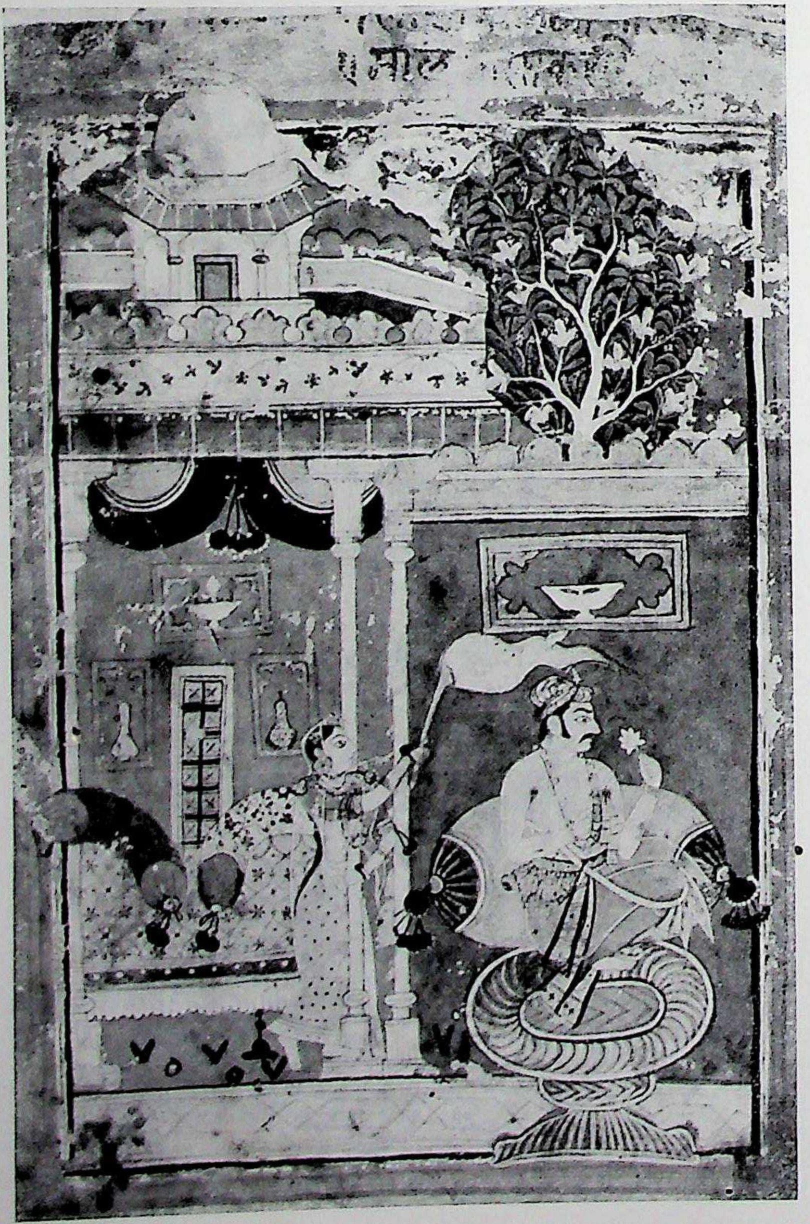
**36.** Portrait of Mahārāṇā Ari Singh. Mewar, second half, 18th century A.D. 17×23·2 cms. Line drawing with colours. (no. 32)



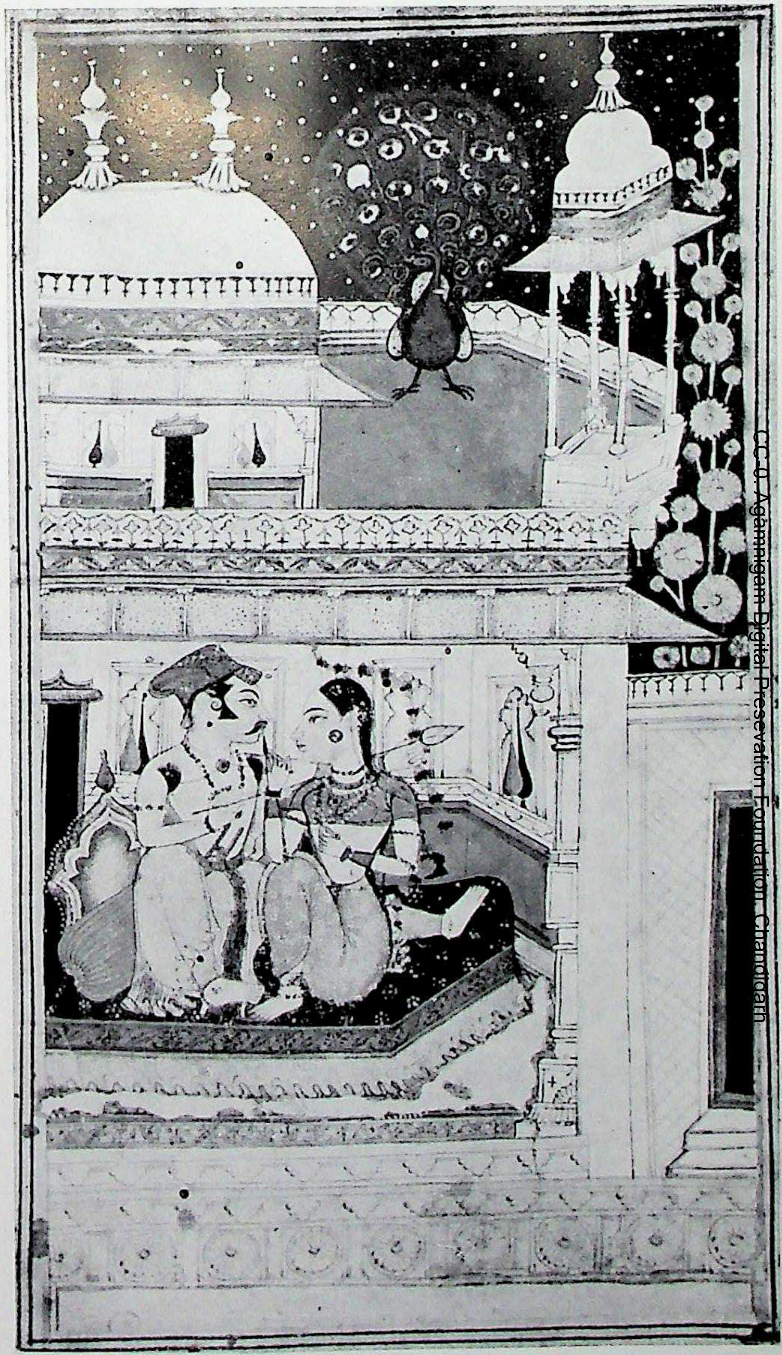
**37.** The elephant Jayamangal. Mewar, dated 1699 A.D. 36·2×22 cms. Line drawing with colours. (no. 30)



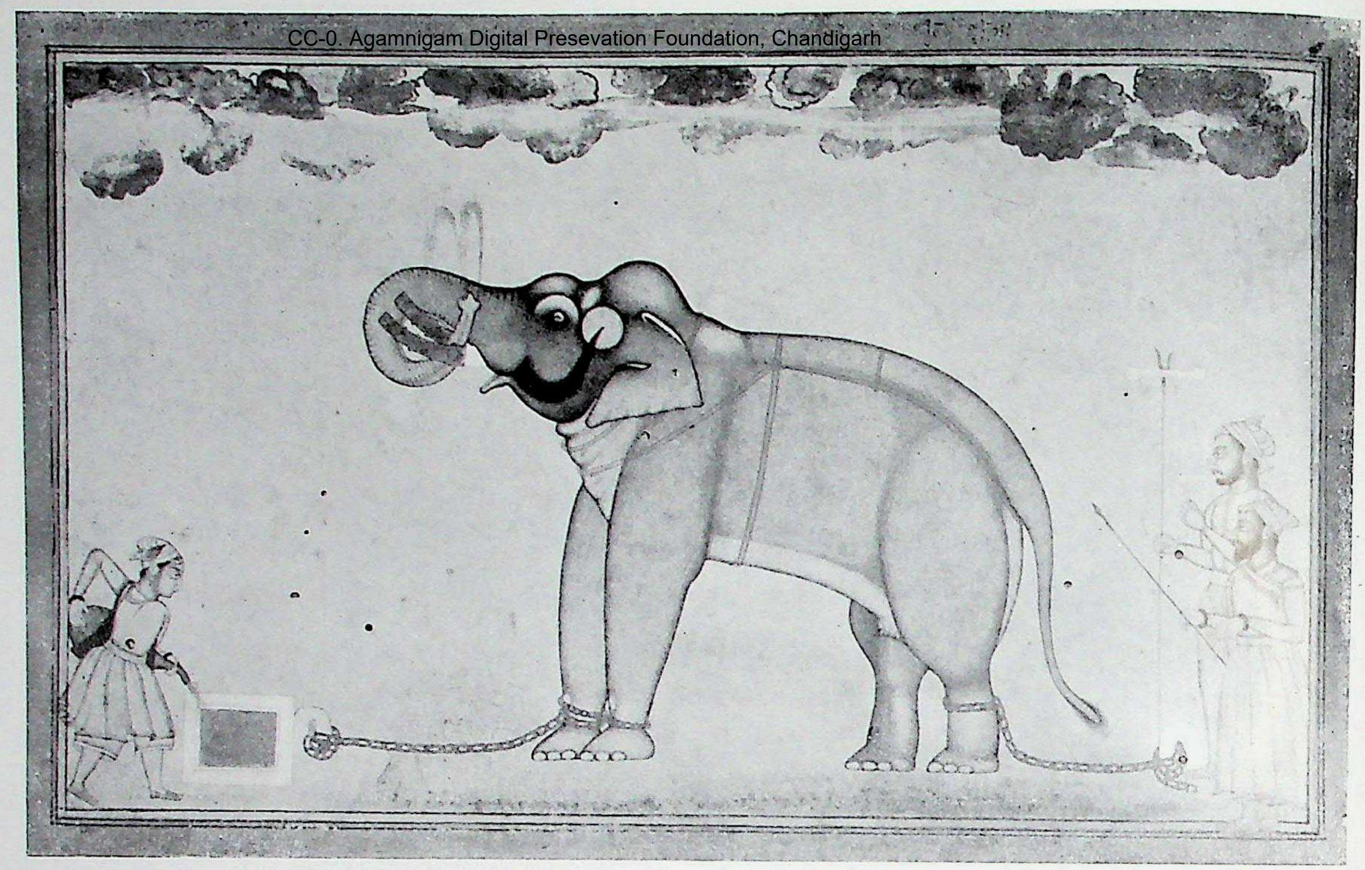
**38.** Kṛishṇa playing the flute. From a *Bhāgavata Purāṇa* series. Mewar, *c.* 1700 A.D. 22·8×15·2 cms. (no. 31a)



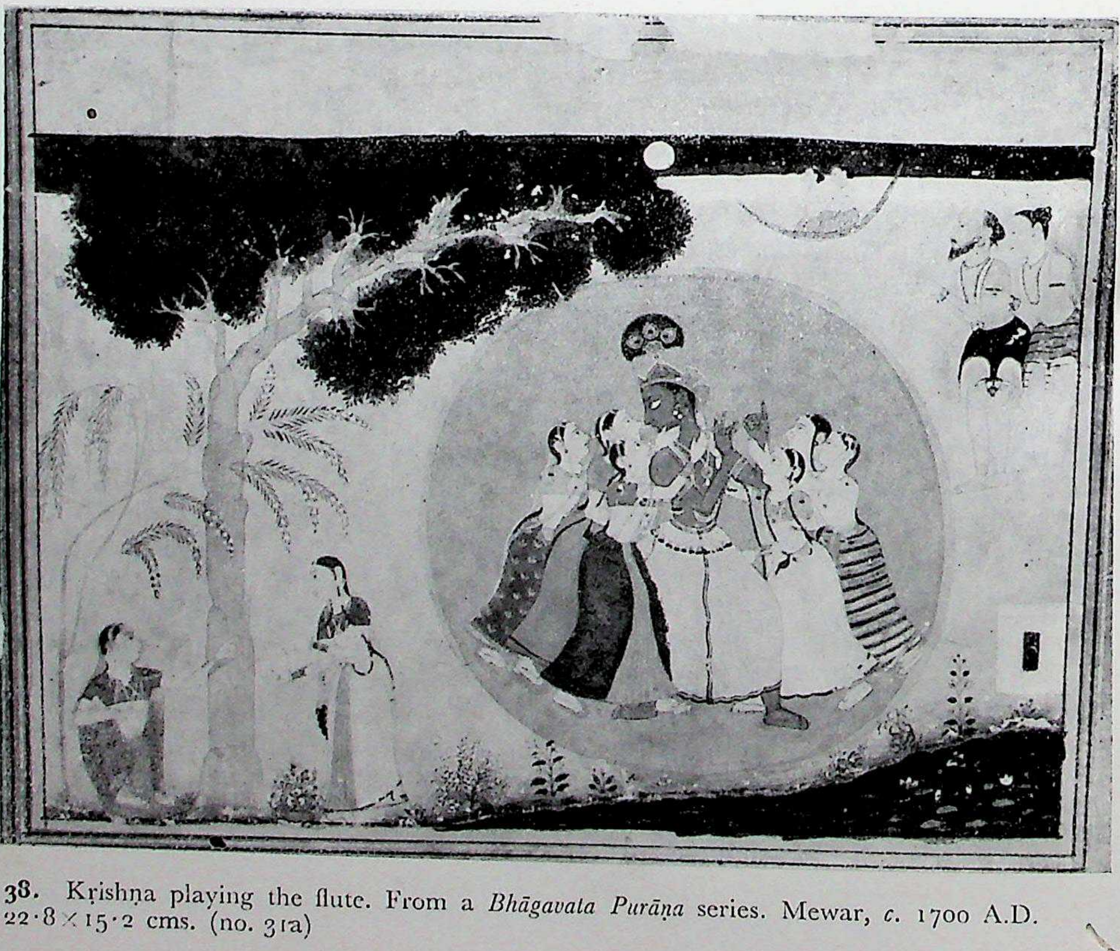
**39.** Rāga Mālakośa. From a *Rāgamālā* series. Probably Bundi, 1625-1630 A.D. 10·8×14·3 cms. (no. 33b)



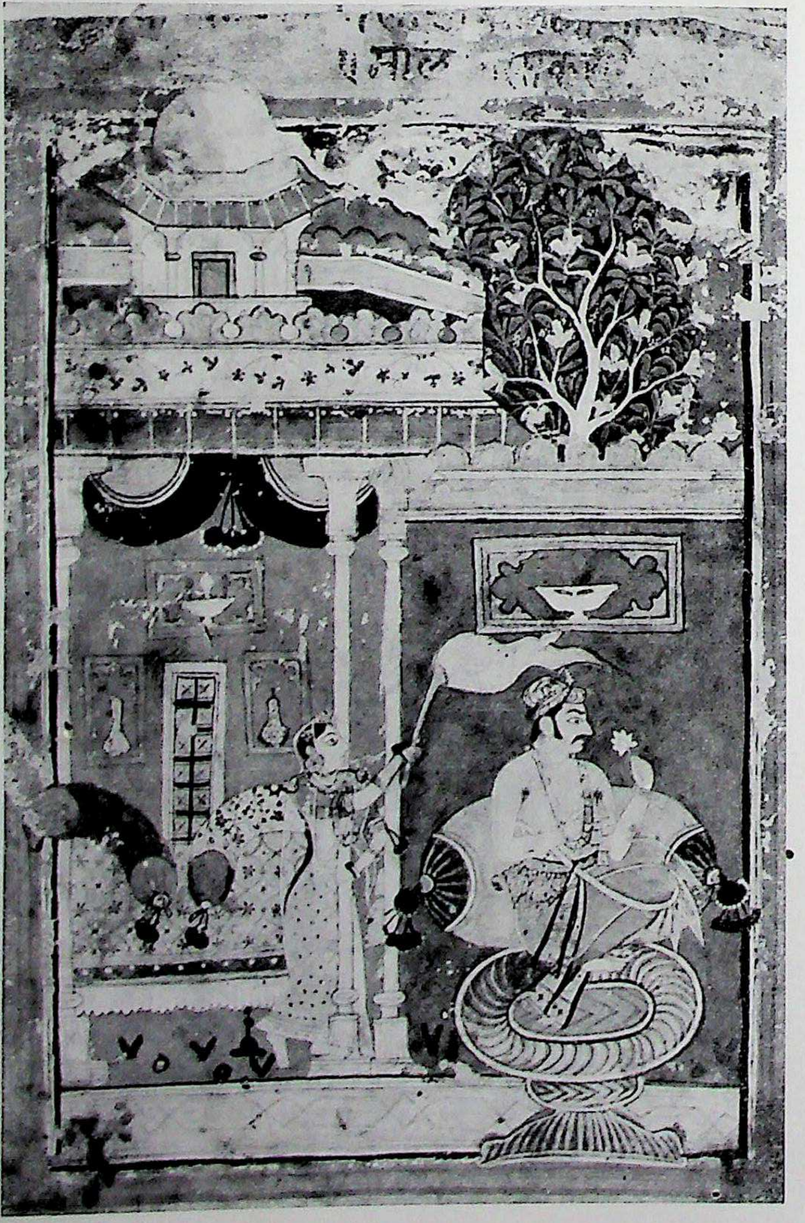
**40.** Rāginī Vibhāsa. From a *Rāgamālā* series. Bundi, 1660-1670 A.D. 12·5×22 cms. (no. 34a)



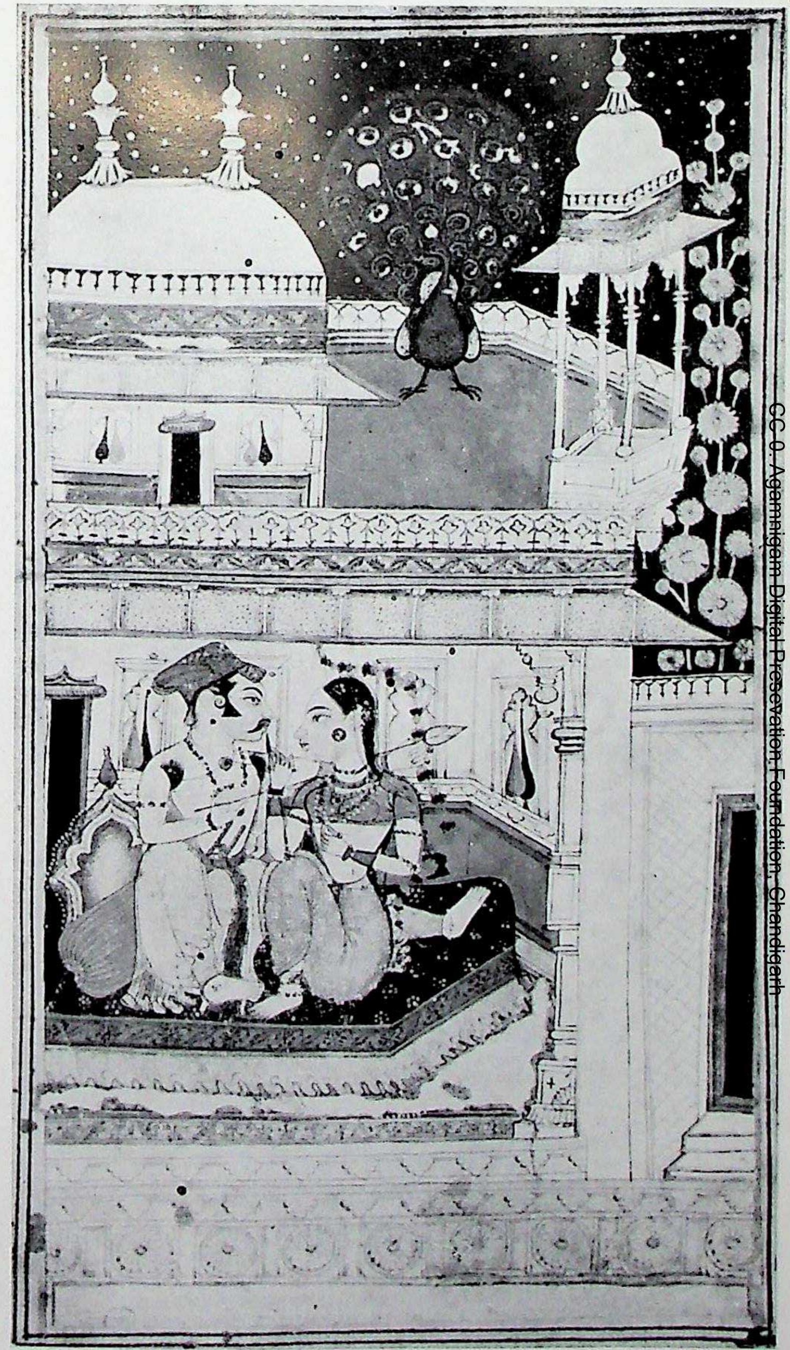
**37.** The elephant Jayamangal. Mewar, dated 1699 A.D. 36·2×22 cms. Line drawing with colours. (no. 30)



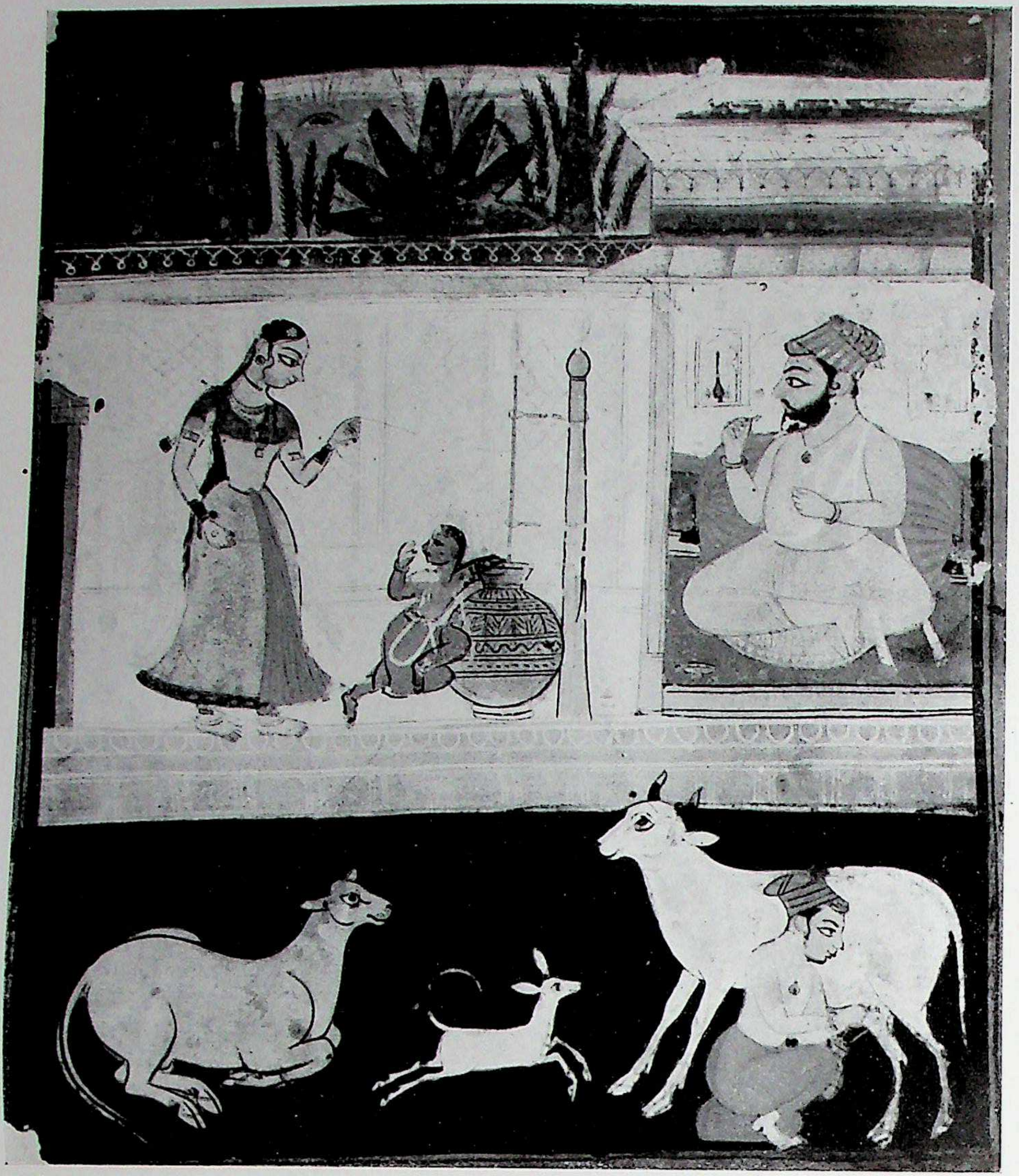
**38.** Kṛishṇa playing the flute. From a *Bhāgavata Purāṇa* series. Mewar, *c.* 1700 A.D. 22·8×15·2 cms. (no. 31a)



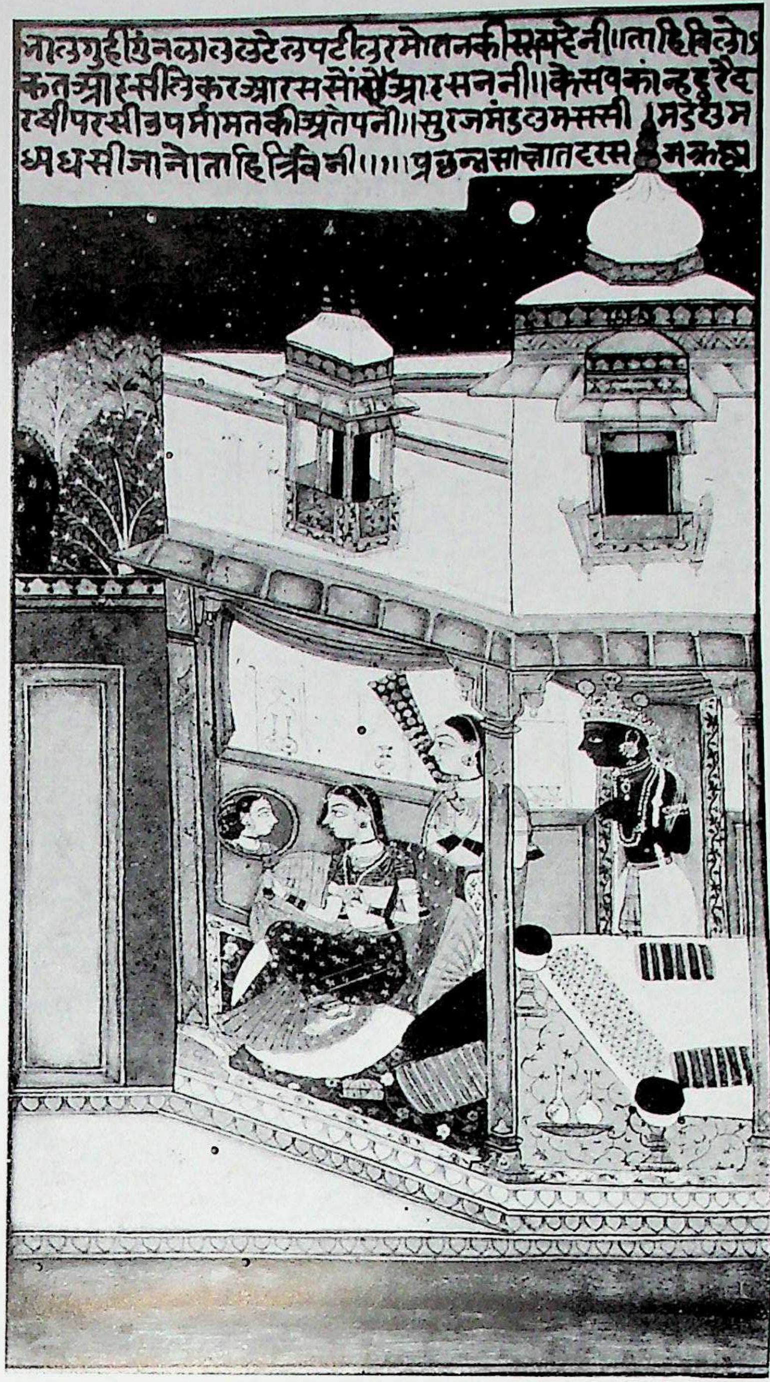
**39.** Rāga Mālakośa. From a *Rāgamālā* series. Probably Bundi, 1625-1630 A.D. 10·8×14·3 cms. (no. 33b)



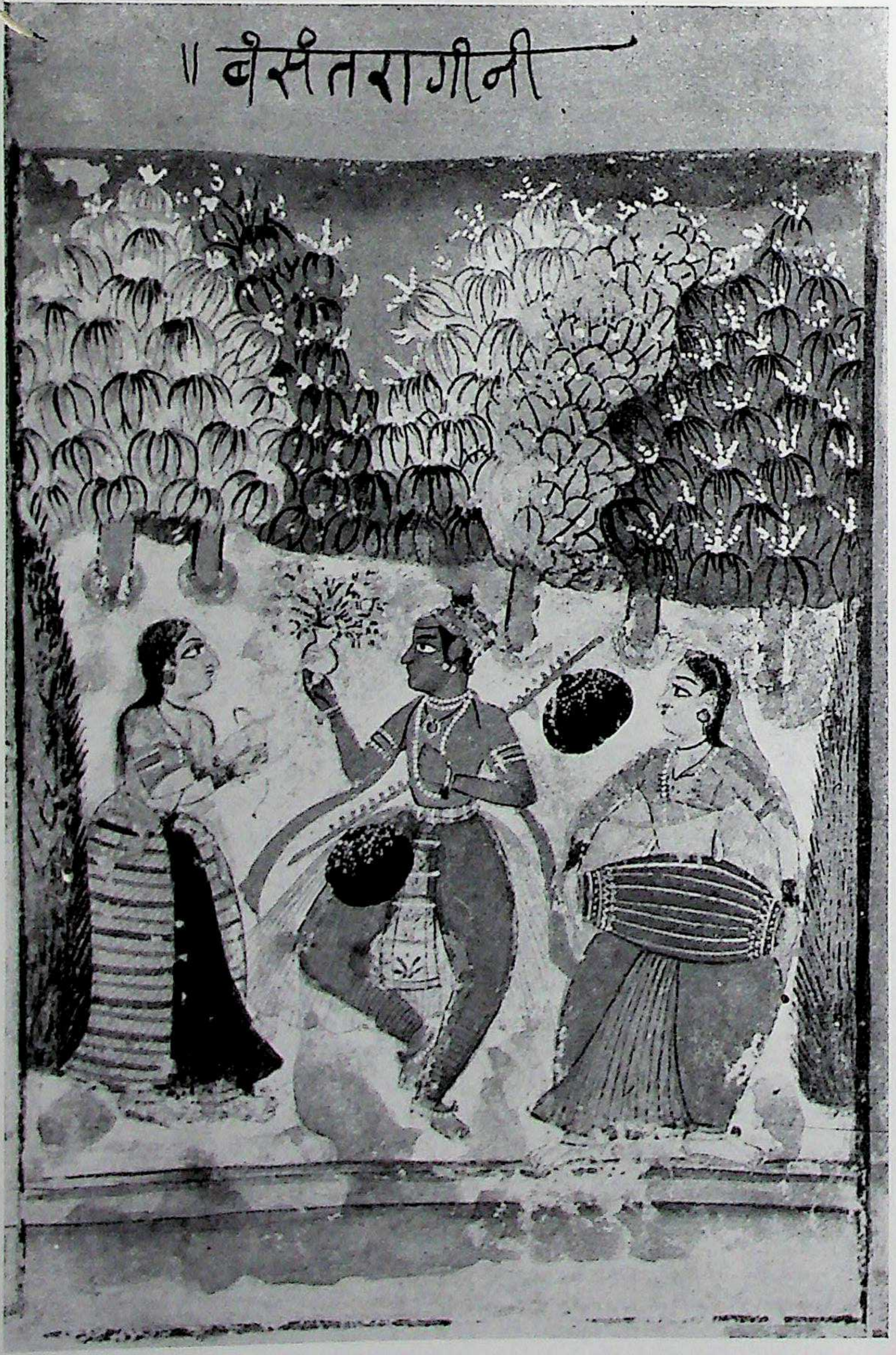
**40.** Rāginī Vibhāsa. From a *Rāgamālā* series. Bundi, 1660-1670 A.D. 12·5×22 cms. (no. 34a)



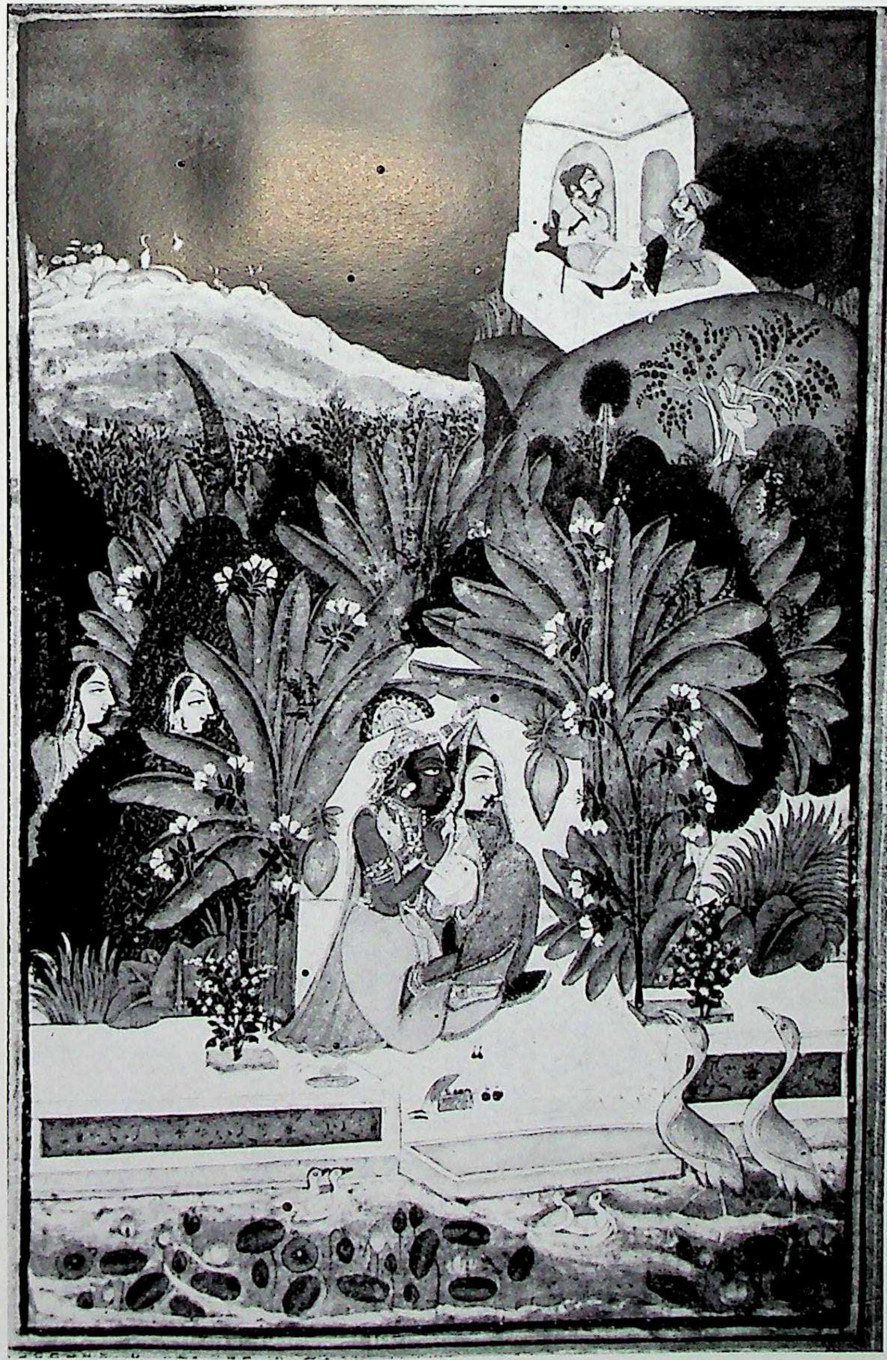
**41.** Stealing of the butter. Bundi, with a folk element, late 17th century A.D. 20·2×24·8 cms. (no. 37)



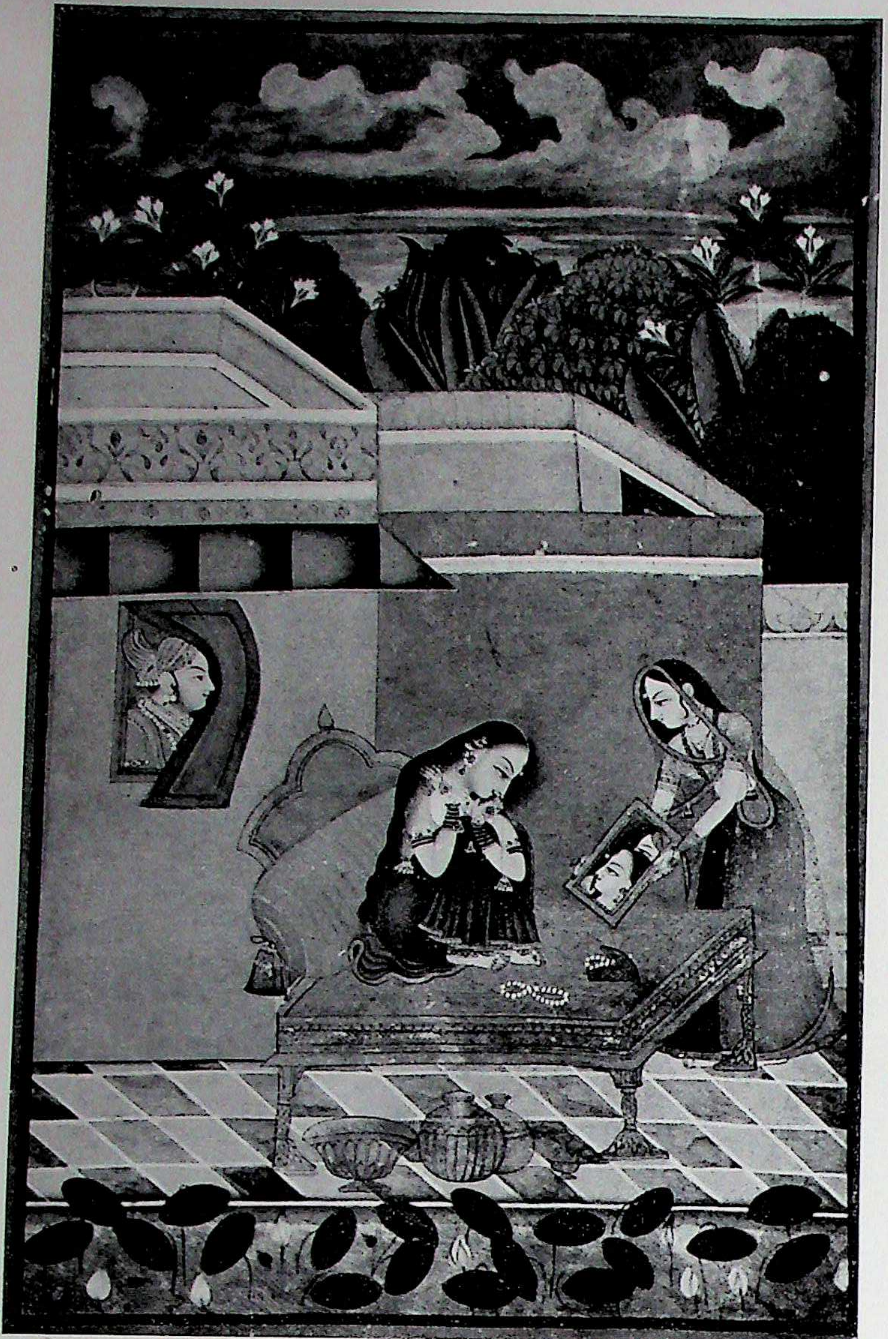
**42.** The *prachchhanna śākshāt darśana* of Krishṇa. From a *Rasikapriyā* series. Bundi, late 17th or early 18th century A.D. 15×27·8 cms. (no. 39a)



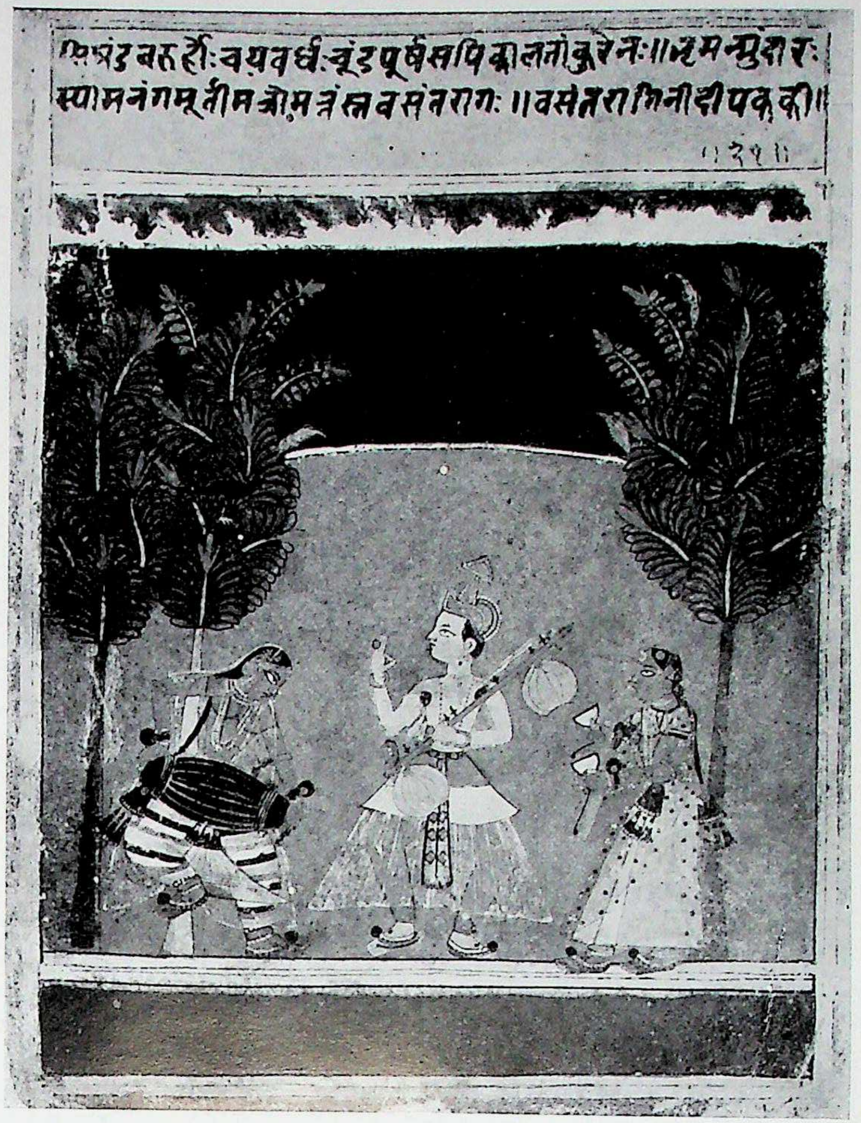
**43.** Rāginī Vasanta. From a *Rāgamālā* series. Bundi, mid-18th century A.D. 13·5×18·5 cms. (no. 40)



**44.** The month of Chaitra. *From a Bārāmāsā* series. Bundi, 1760-1770 A.D. 16·7×24·2 cms. (no. 41a)



**45.** A lady at her toilet. Bundi, *c.* 1760-1770 A.D.
15×24·2 cms. (no. 42)



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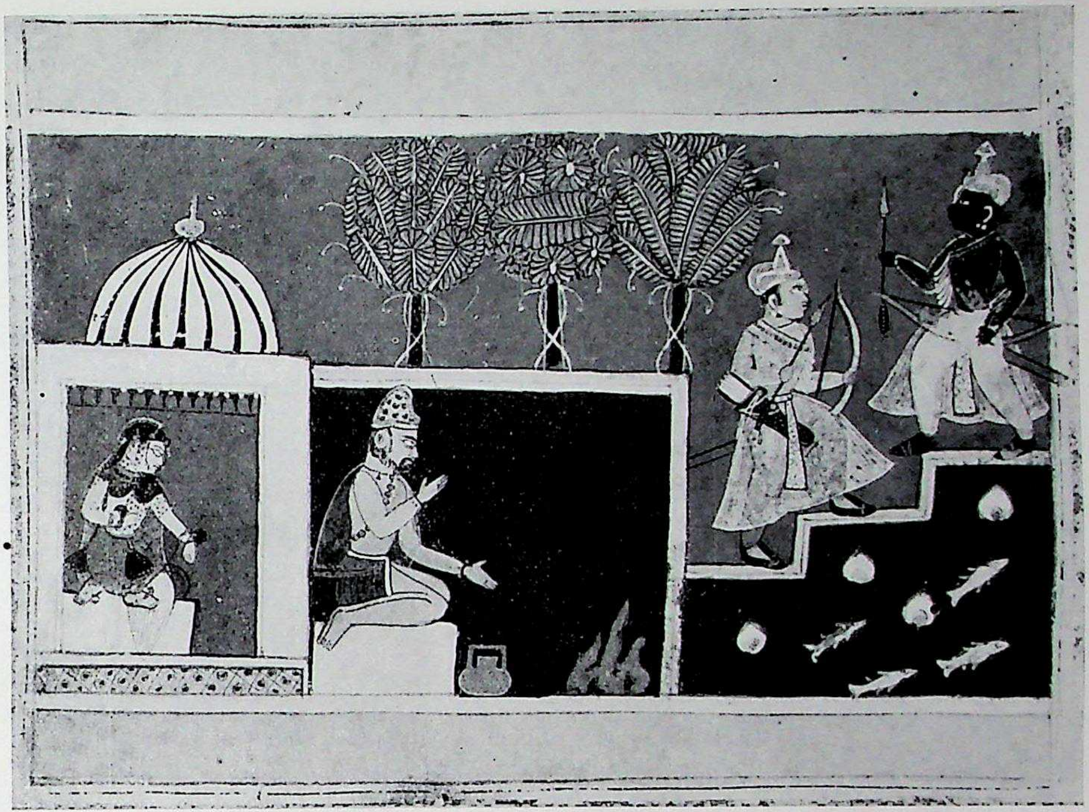
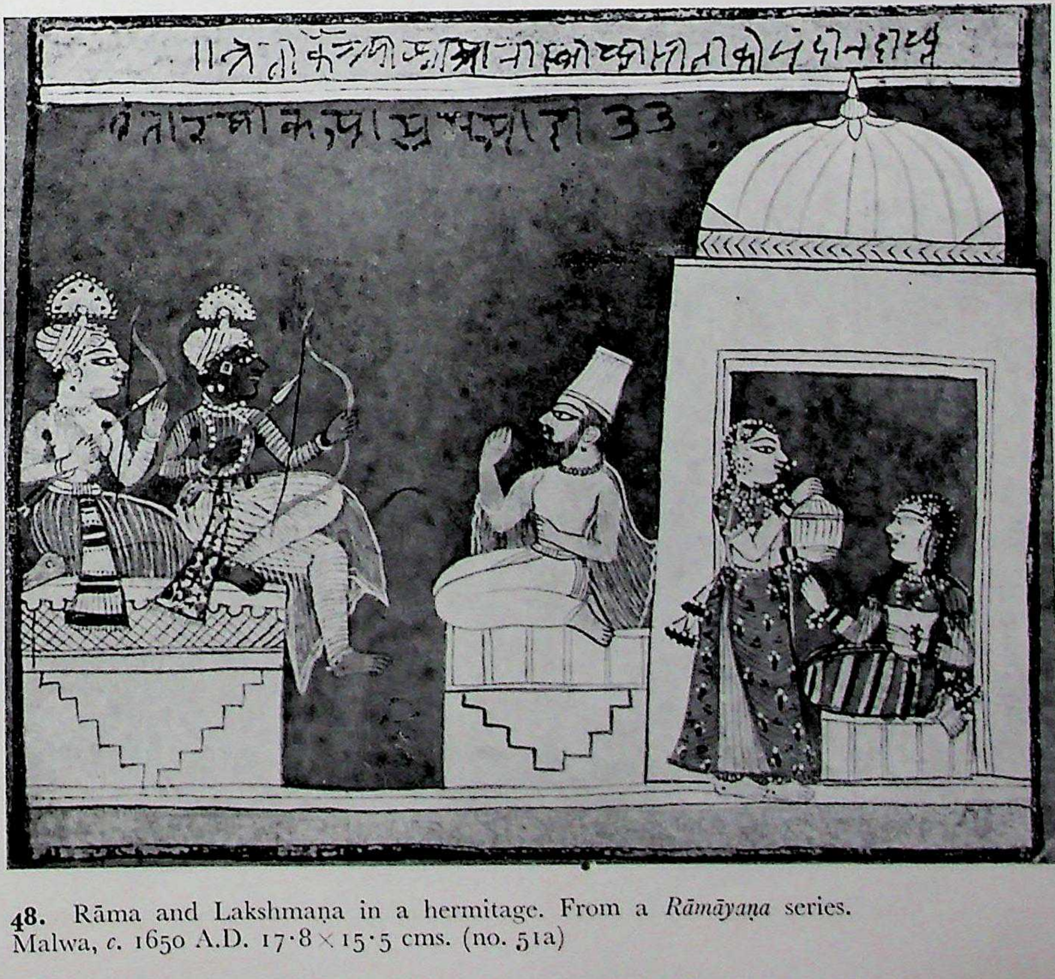
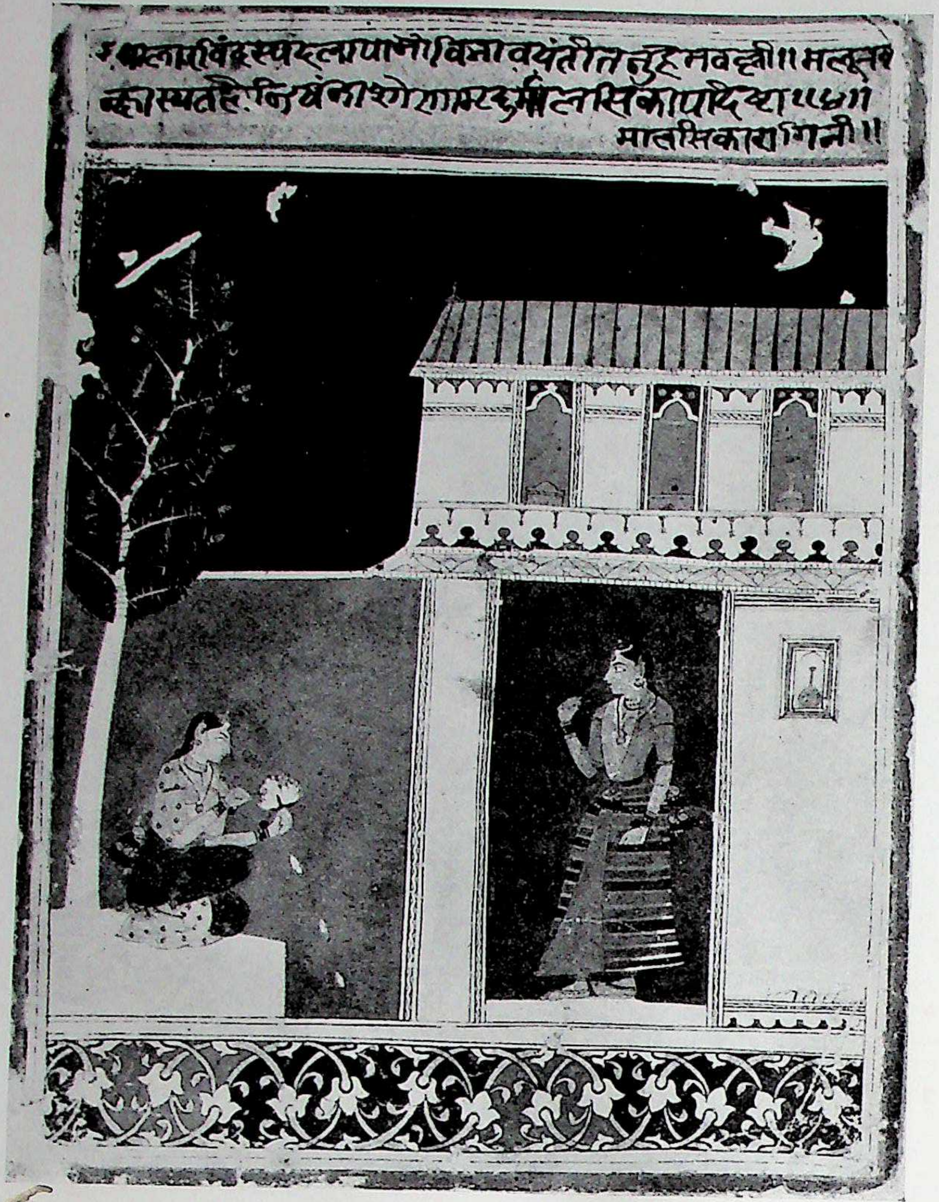
**46.** Rāginī Vasanta. From a *Rāgamālā* series. Malwa, *c.* 1645 A.D.
14×18·7 cms. (no. 50c)



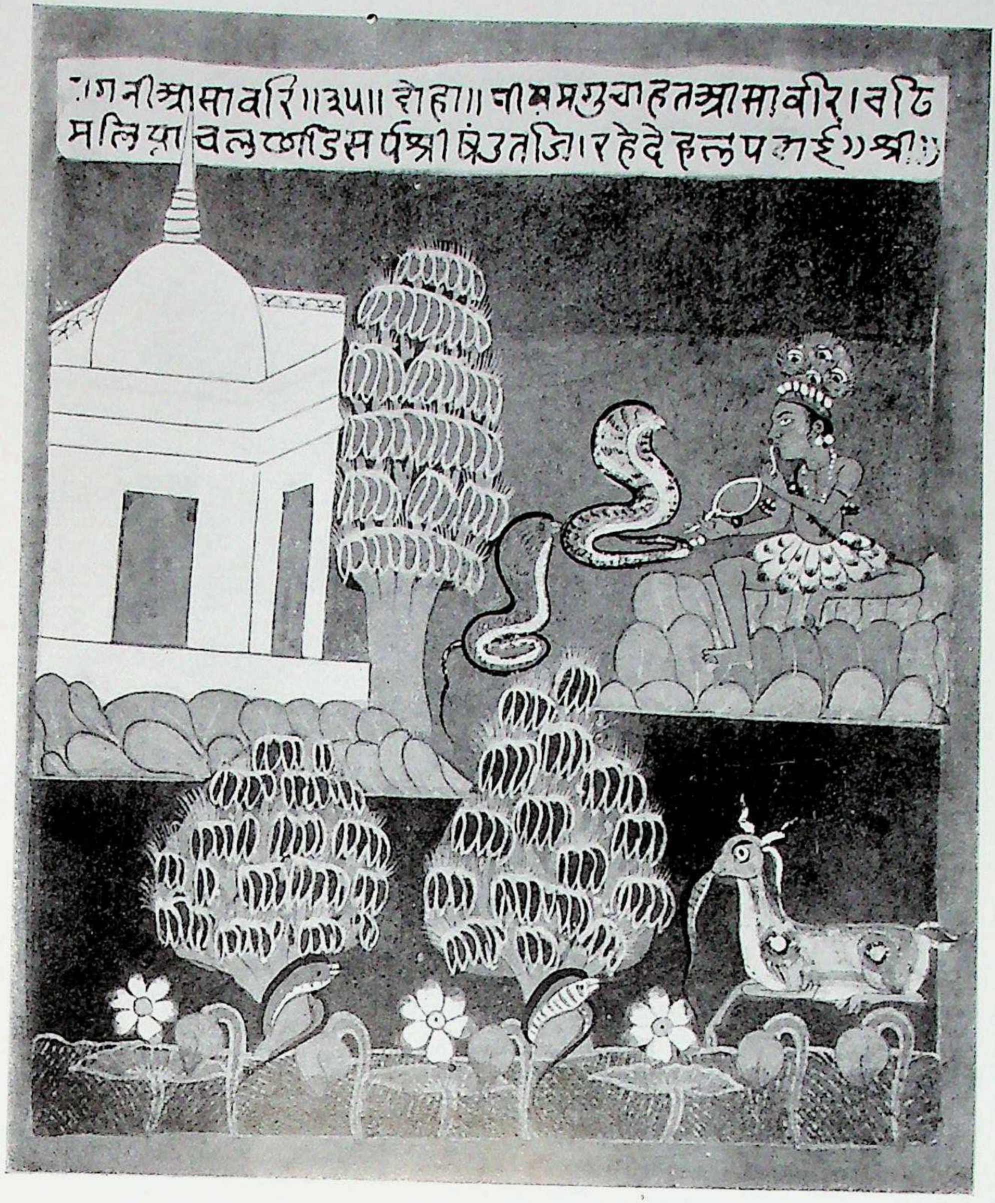
**47.** The hermitage of Sutīkshṇa. From a *Rāmāyaṇa* series. Malwa, *c.* 1635 A.D. 22·8 × 16·3 cms. (no. 49a)



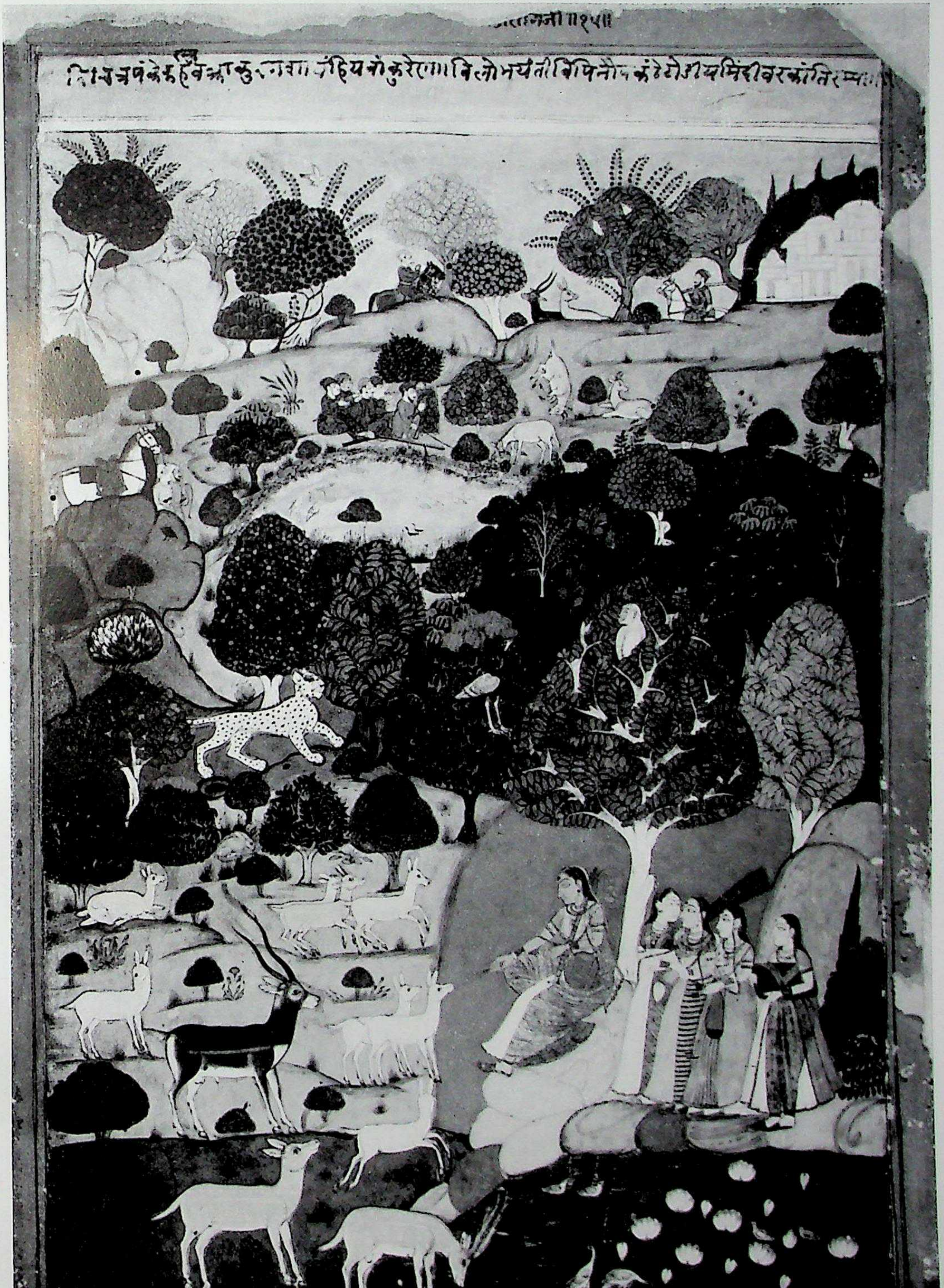
**48.** Rāma and Lakshmaṇa in a hermitage. From a *Rāmāyaṇa* series. Malwa, *c.* 1650 A.D. 17·8 × 15·5 cms. (no. 51a)



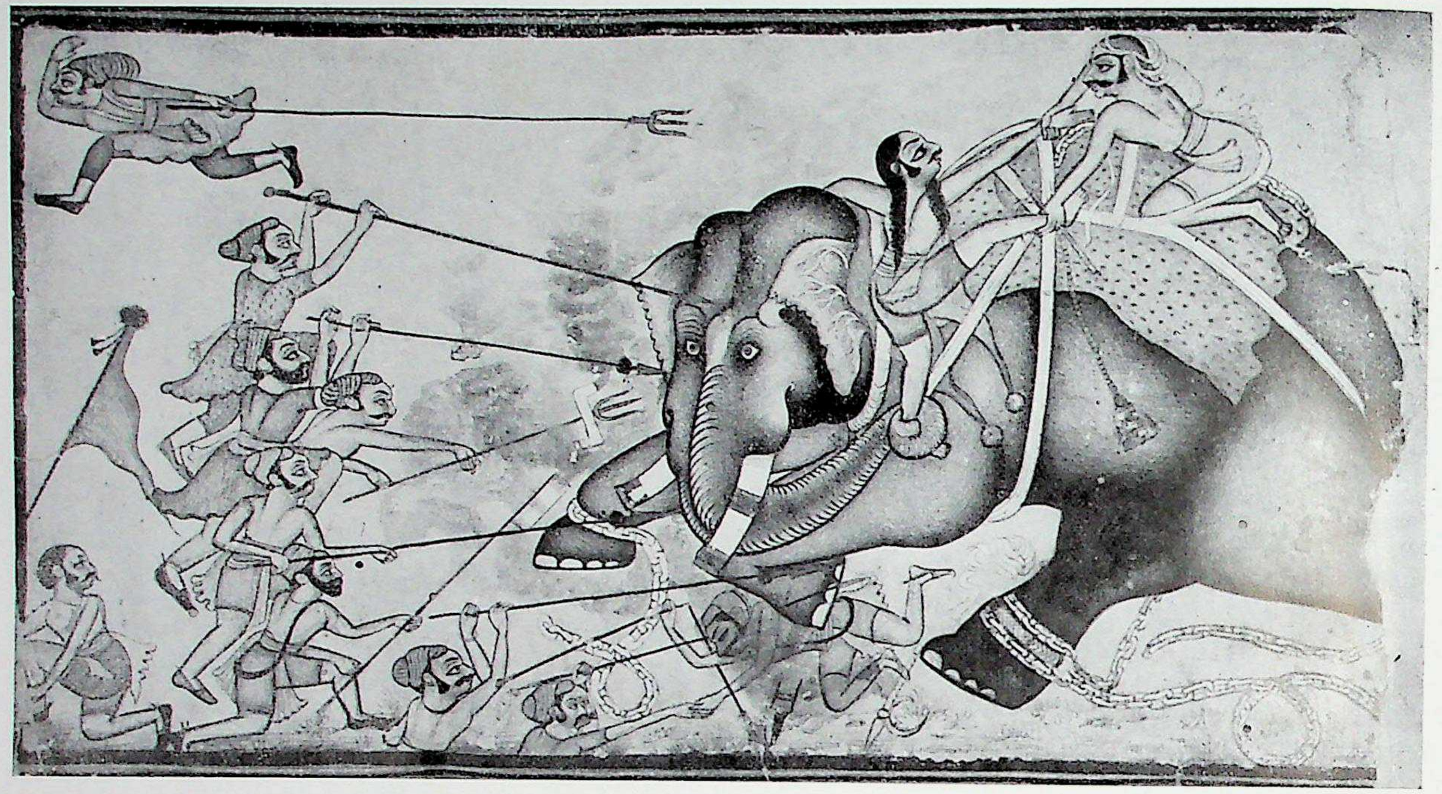
**49.** Rāgini Mālasikā (Mālaśrī). From a *Rāgamālā* series. Malwa, *c.* 1680 A.D. 14·1 × 19·8 cms. (no. 55a)



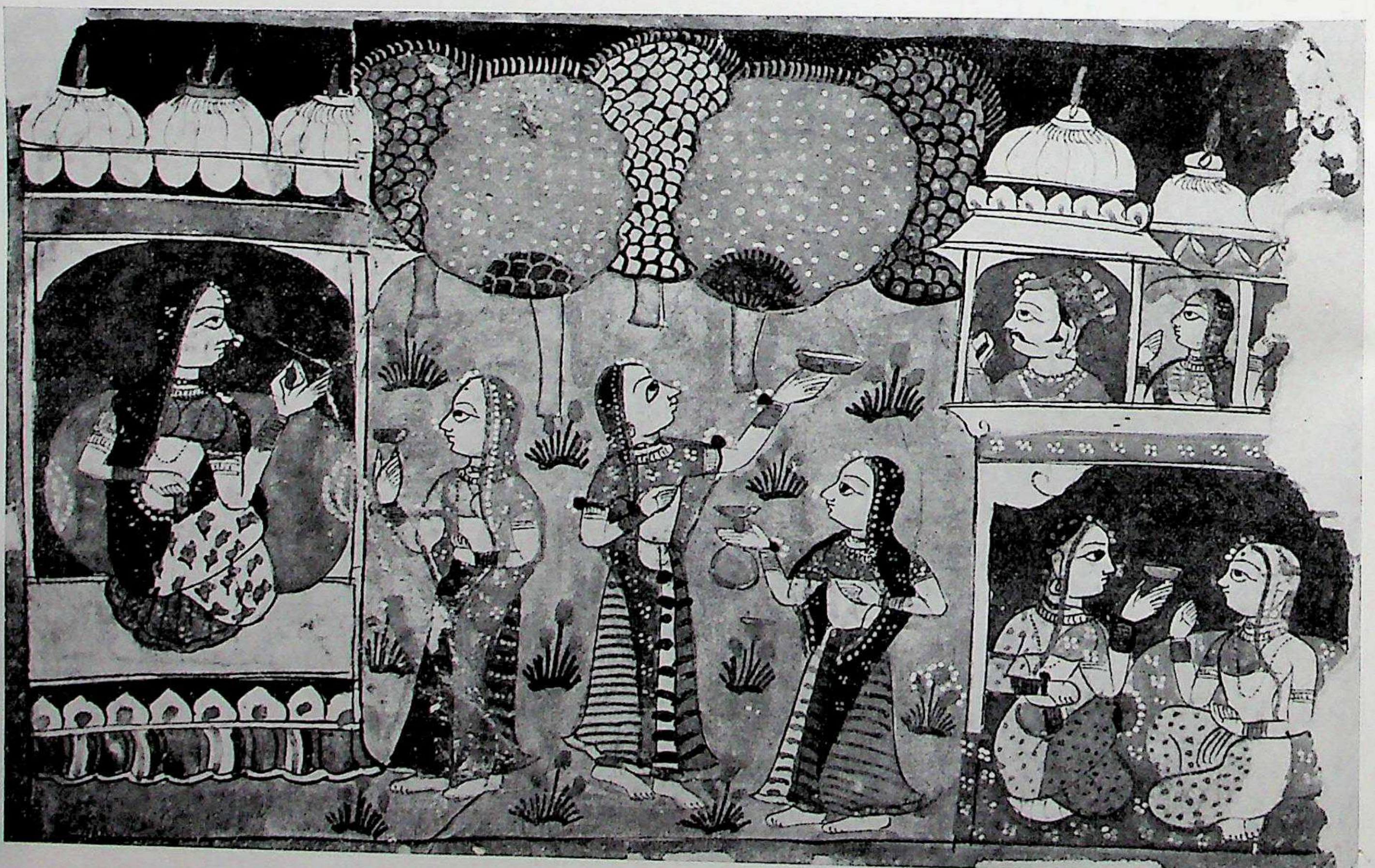
**50.** Rāginī Āsāvarī. From a *Rāgamālā* series. Malwa, late 17th century A.D. 15·2 × 19 cms. (no. 56f)



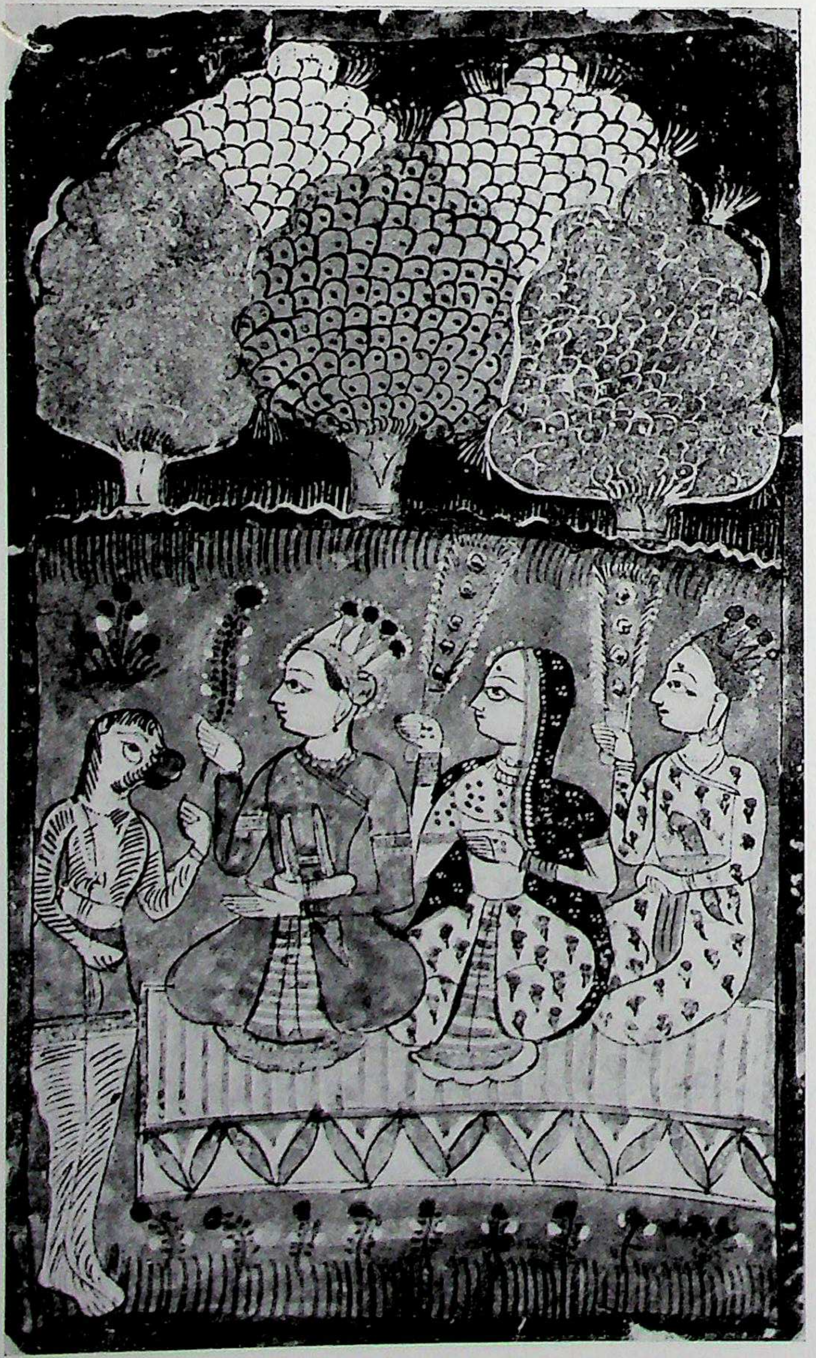
**51.** Rāginī Ṭoḍī. From a *Rāgamālā* series. Malwa, end of the 17th century A.D. 25×36 cms. (no. 57a)



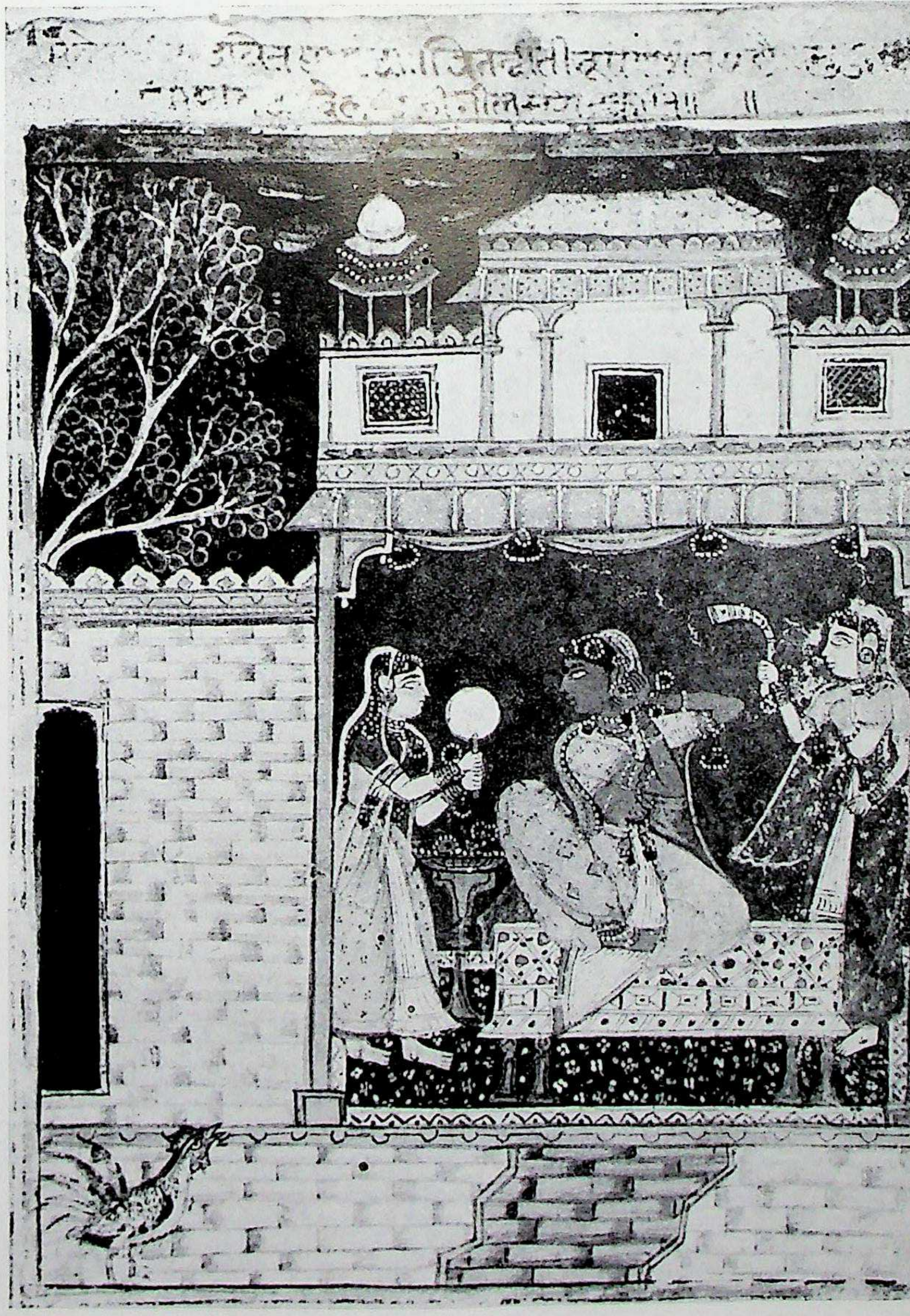
**52.** A runaway elephant. Bundi, *c.* 1800 A.D. 40 × 21·2 cms. (no. 47)



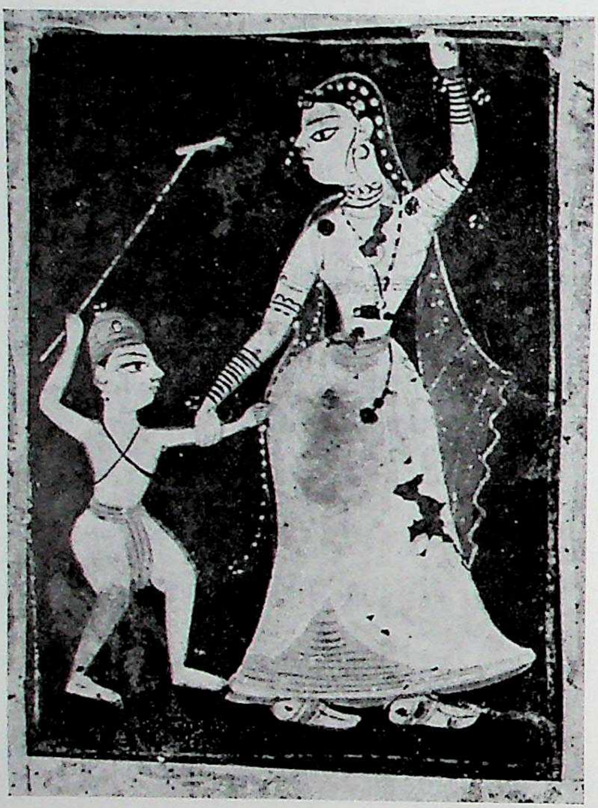
**53.** Unidentified scene. Perhaps Malwa, early 18th century A.D. 29 × 18 cms. (no. 62a)



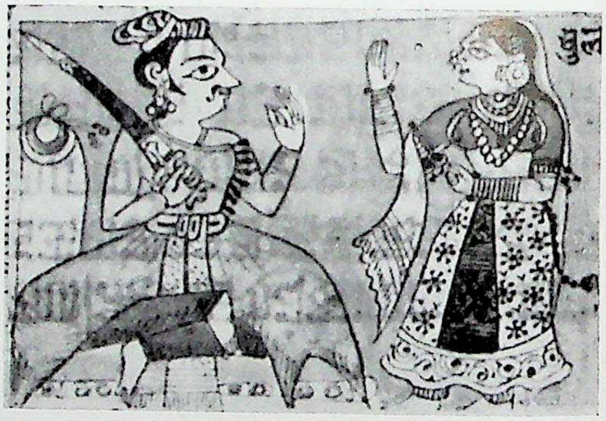
**54.** Rāma and his party. Perhaps Malwa, folk style, early 18th century A.D. 17·2×29·5 cms. (no. 61)



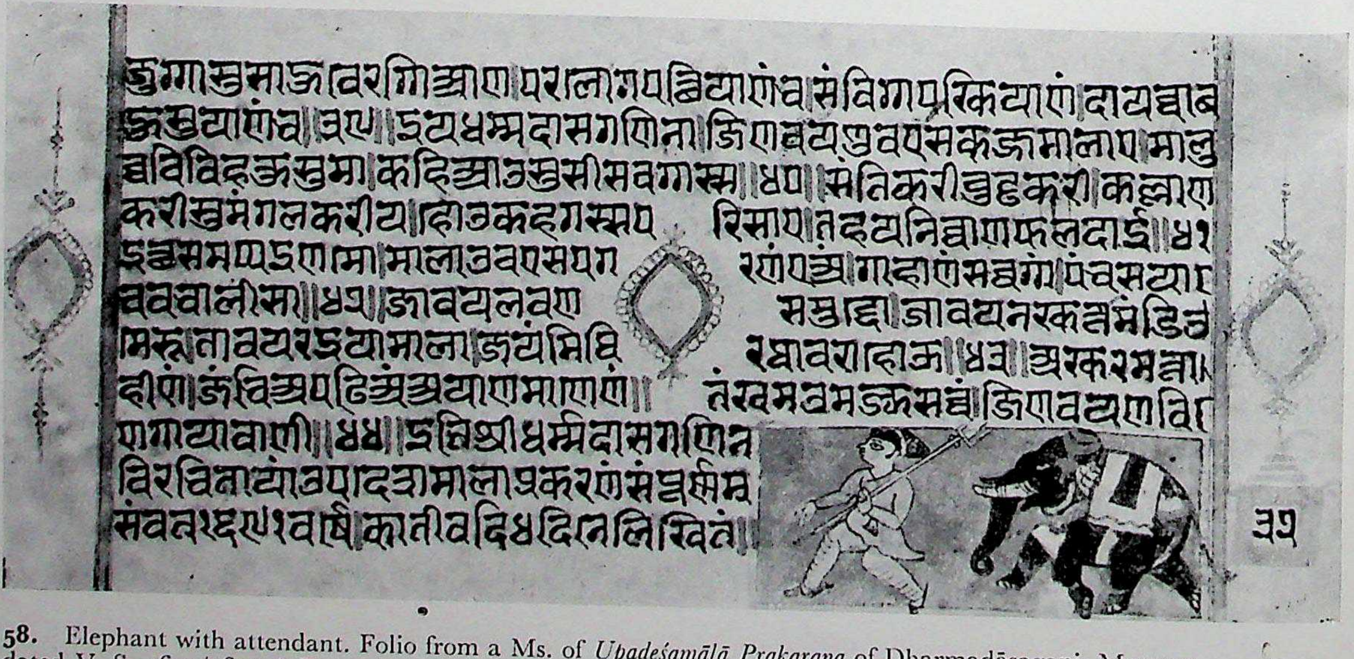
**55.** Rāginī Bilāvala. From a *Rāgamālā* series. Probably Marwar, *c.* 1630 A.D. 14·3×18·1 cms. (no. 64)



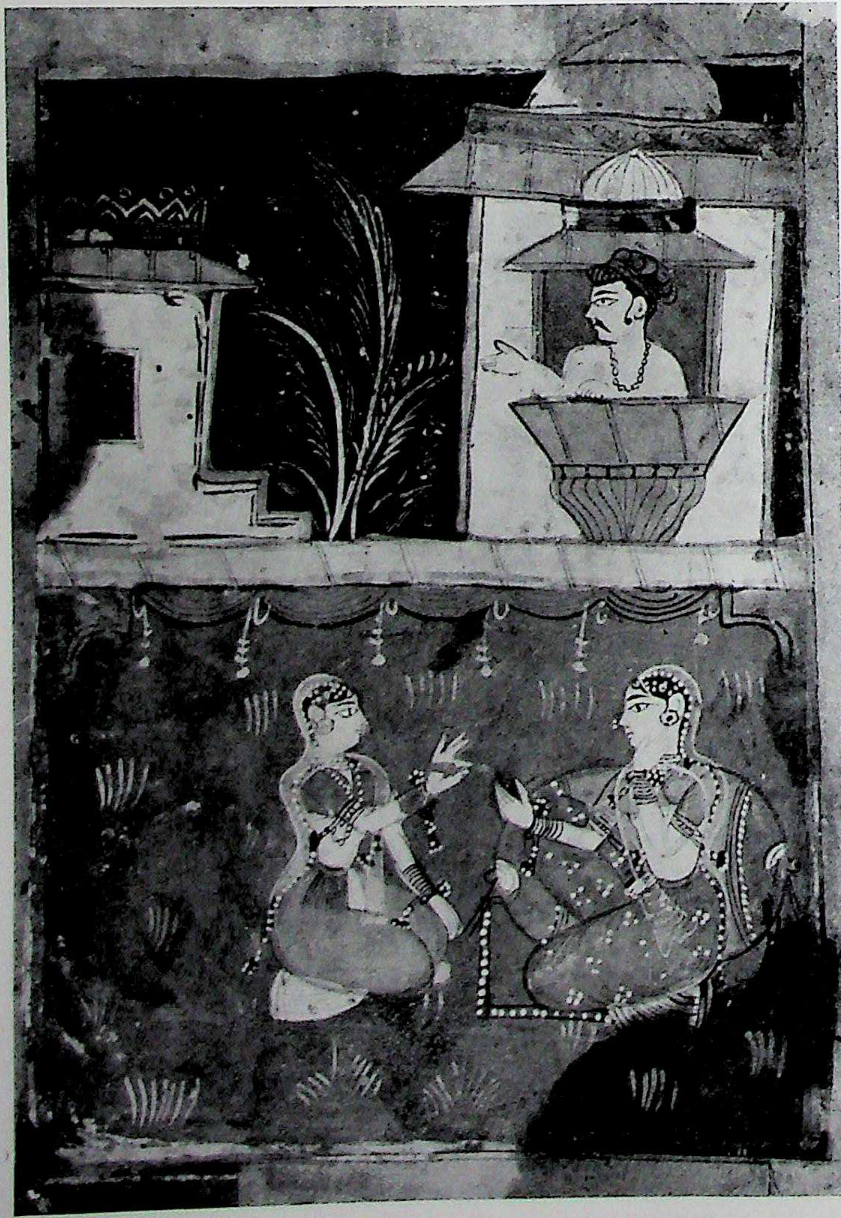
**56.** Lady and a boy. Probably Marwar, *c.* 1625 A.D. 7·6 × 10 cms. (no. 63)



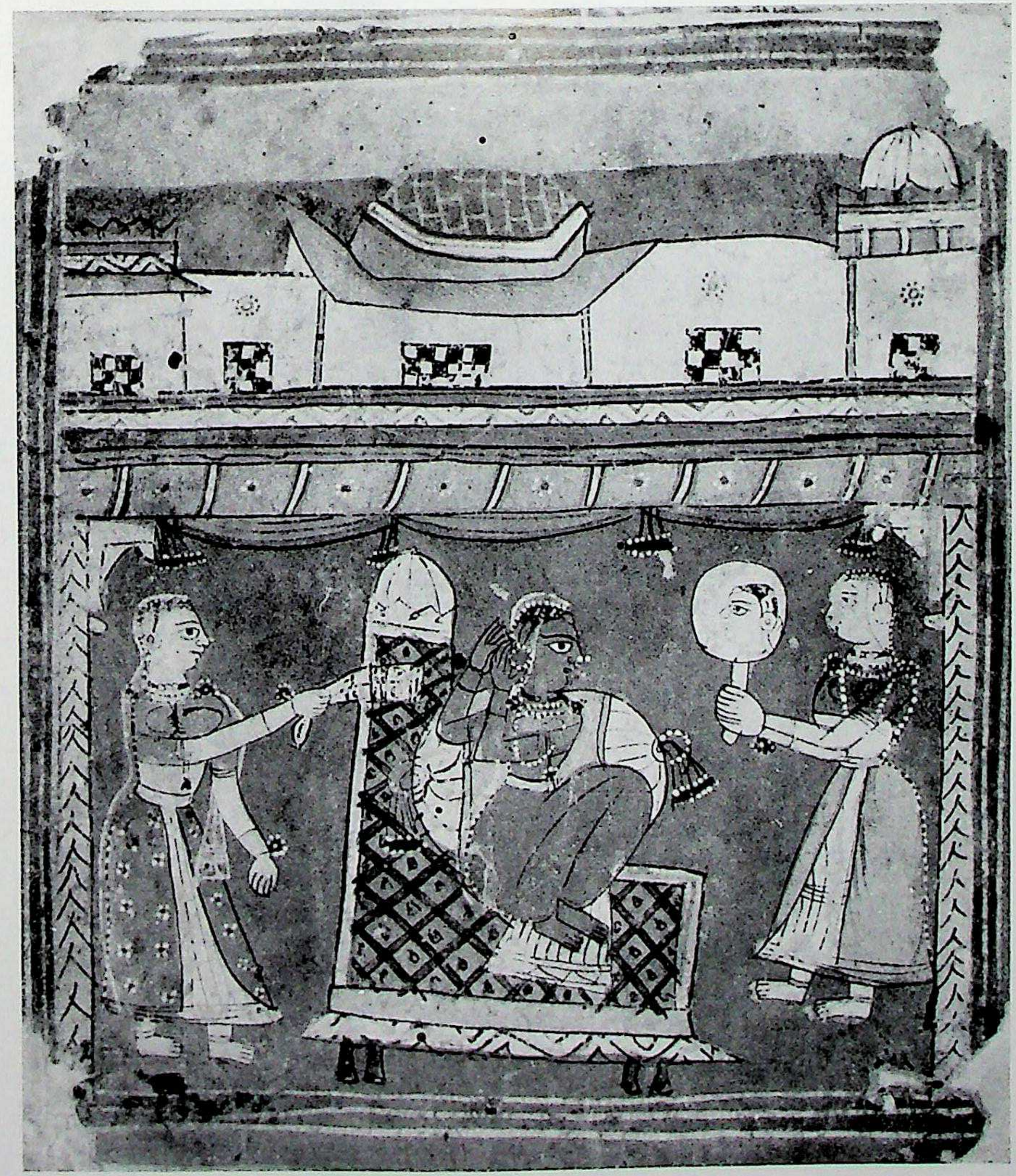
**57.** King Dīrgha and queen Chulaṇī. Illustration from folio 9 rev. of a Ms. of *Upadeśamālā Prakaraṇa* of Dharmadāsagaṇi. Marwar, dated V. S. 1691/1634 A.D. 7·7 × 5 cms. (no. 65a)



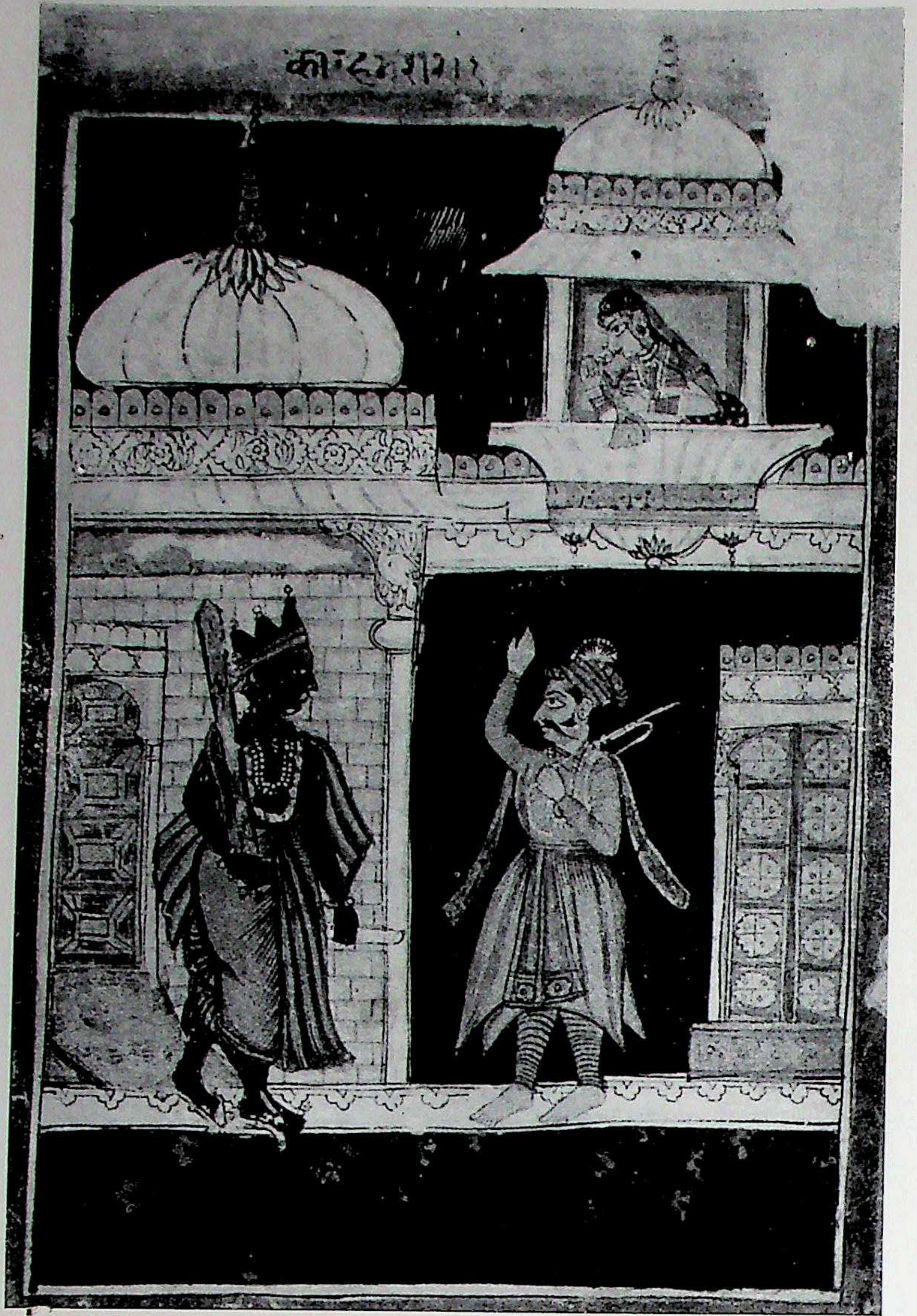
**58.** Elephant with attendant. Folio from a Ms. of *Upadeśamālā Prakaraṇa* of Dharmadāsagaṇi. Marwar, dated V. S. 1691/1634 A.D. 24·8 × 10·6 cms. (no. 65b)



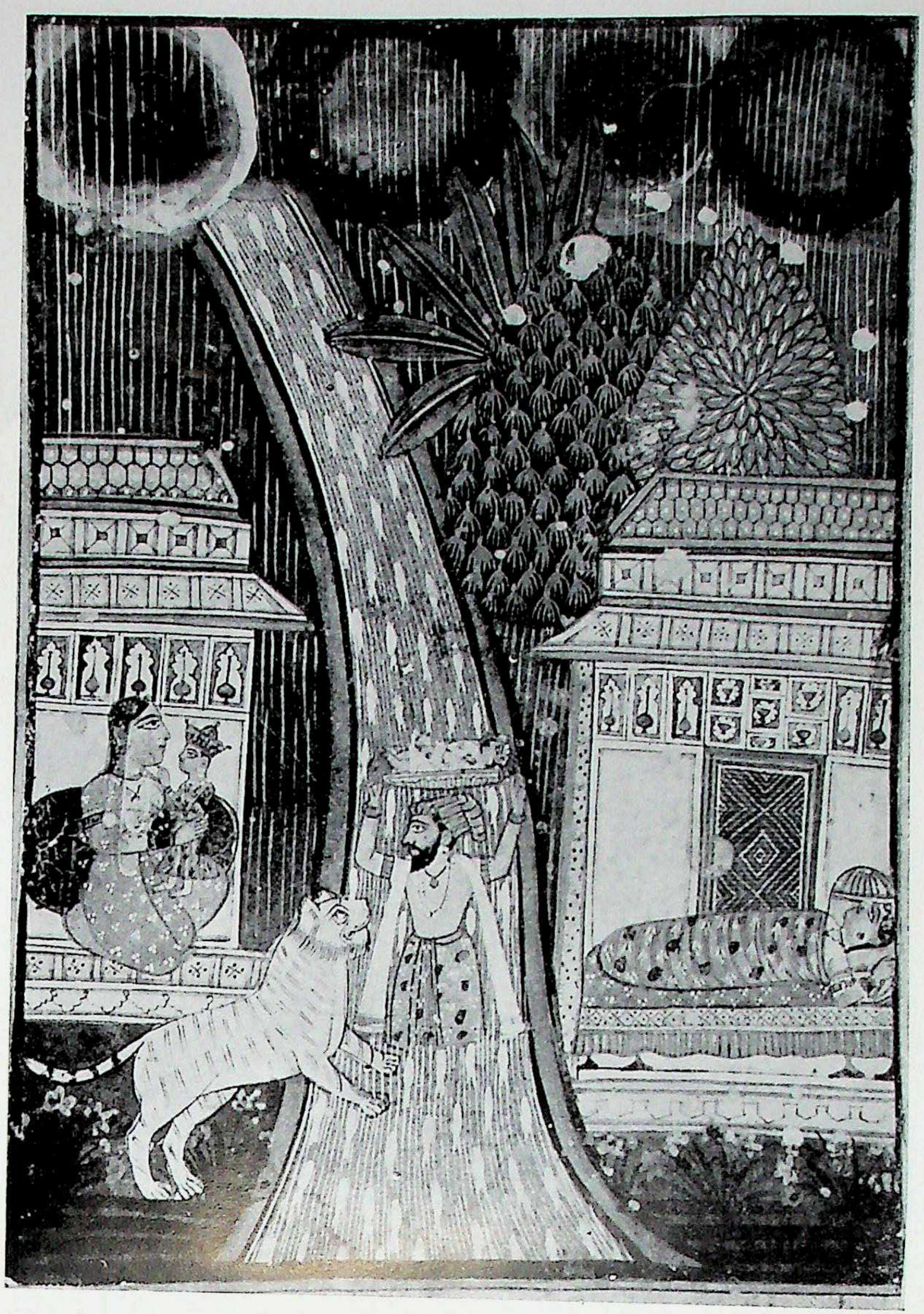
**59.** Heroine conversing with an attendant. Probably Marwar, second quarter of the 17th century A.D. 12·7×17·6 cms. (no. 67)



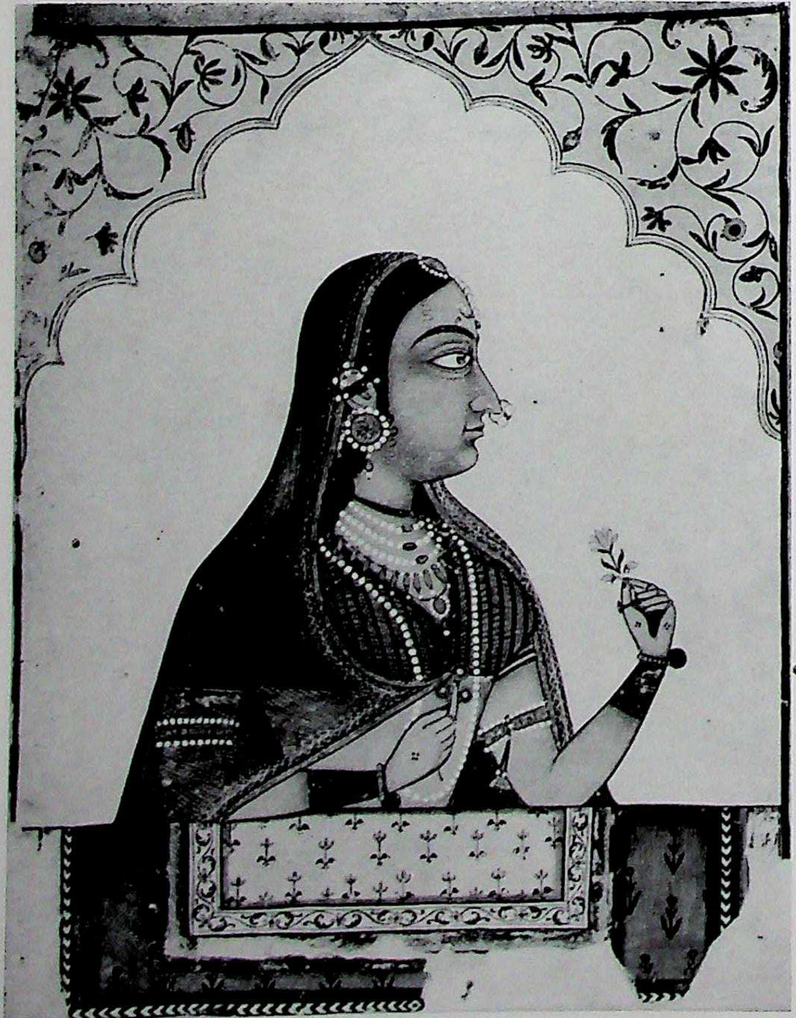
**60.** Rāginī Bilāvala. Probably Marwar folk style, mid-17th century A.D. 18·2×20 cms. (no. 68)



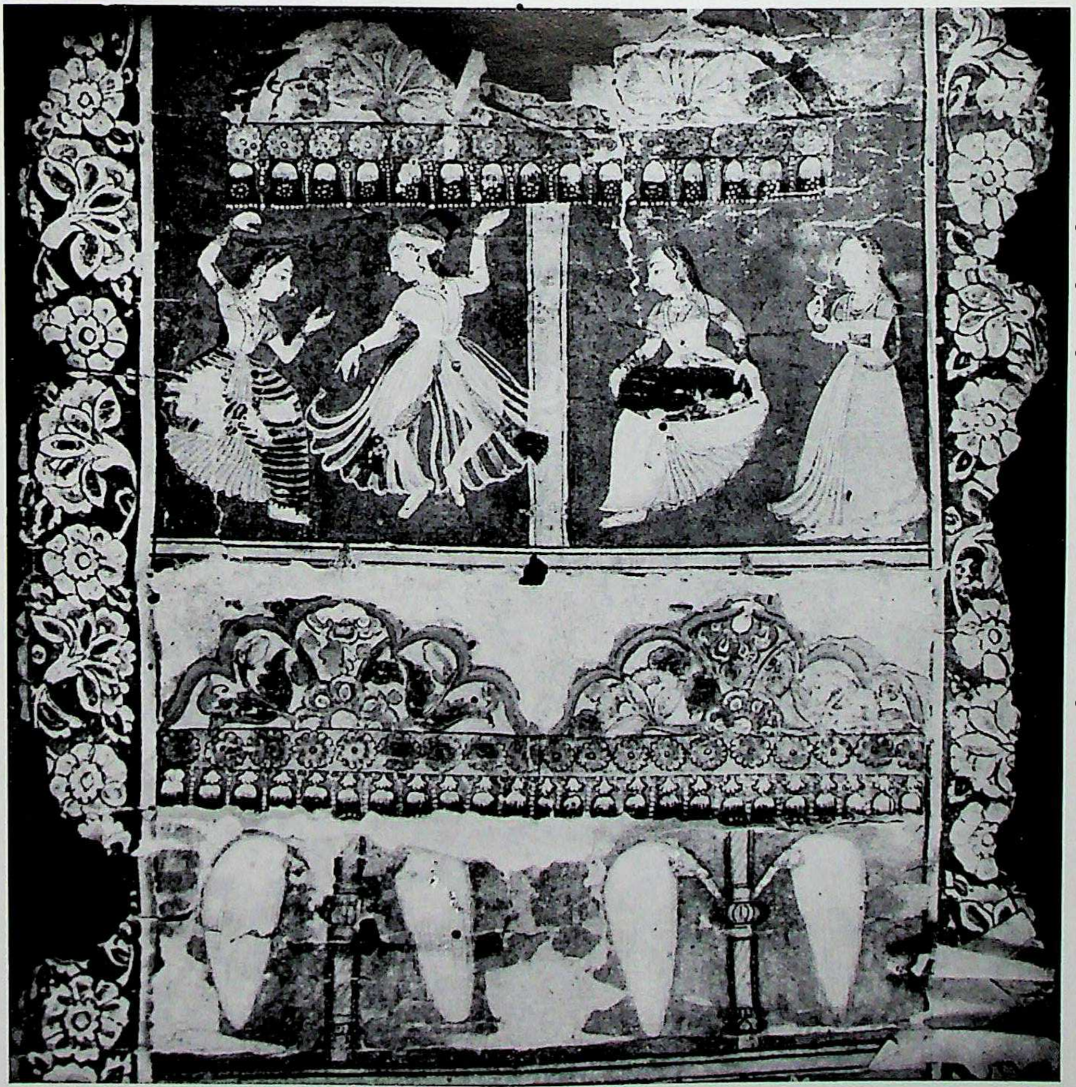
**61.** Rāga Kānhaḍā. From a *Rāgamālā* series. Probably Marwar, perhaps from the *ṭhikānā* of Masuda, second half of the 17th century A.D. 13×18·5 cms. (no. 71c)



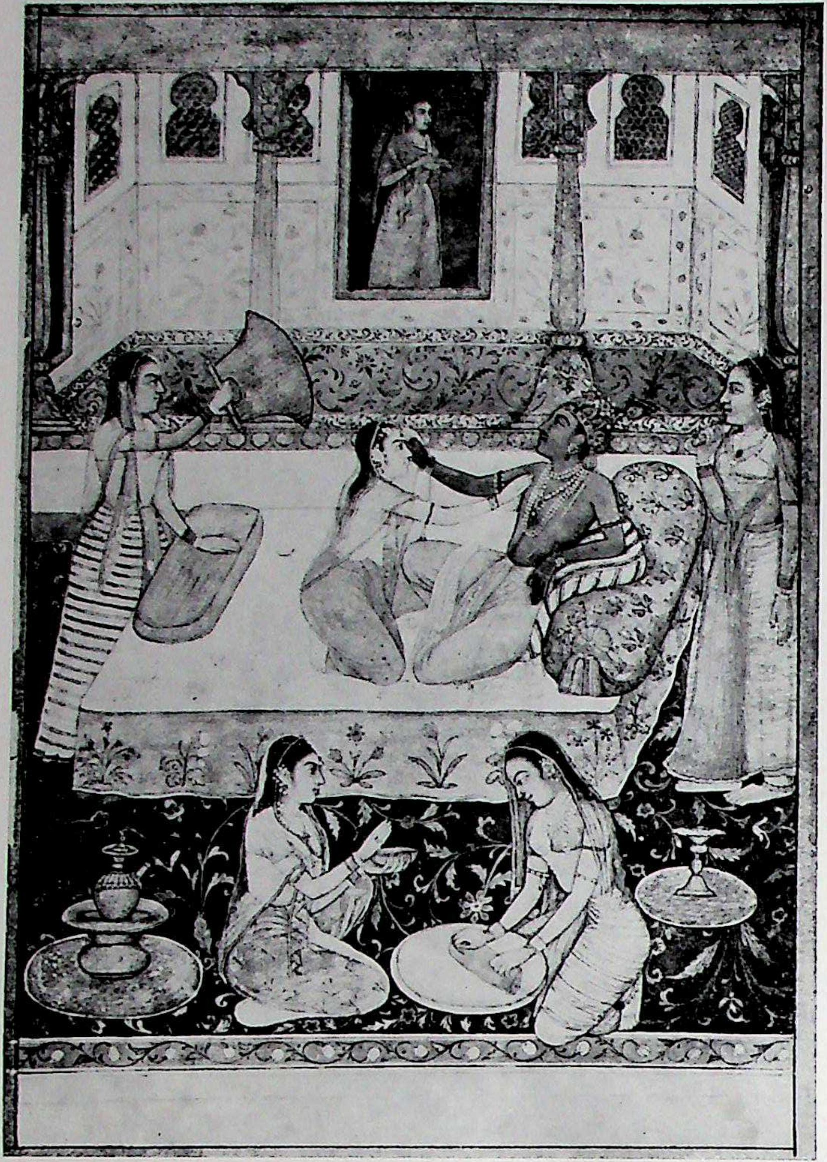
**62.** Nanda carrying Kṛishṇa to Gokula. Marwar, *c.* 1700 A.D. 15·4×21·7 cms. (no. 72)



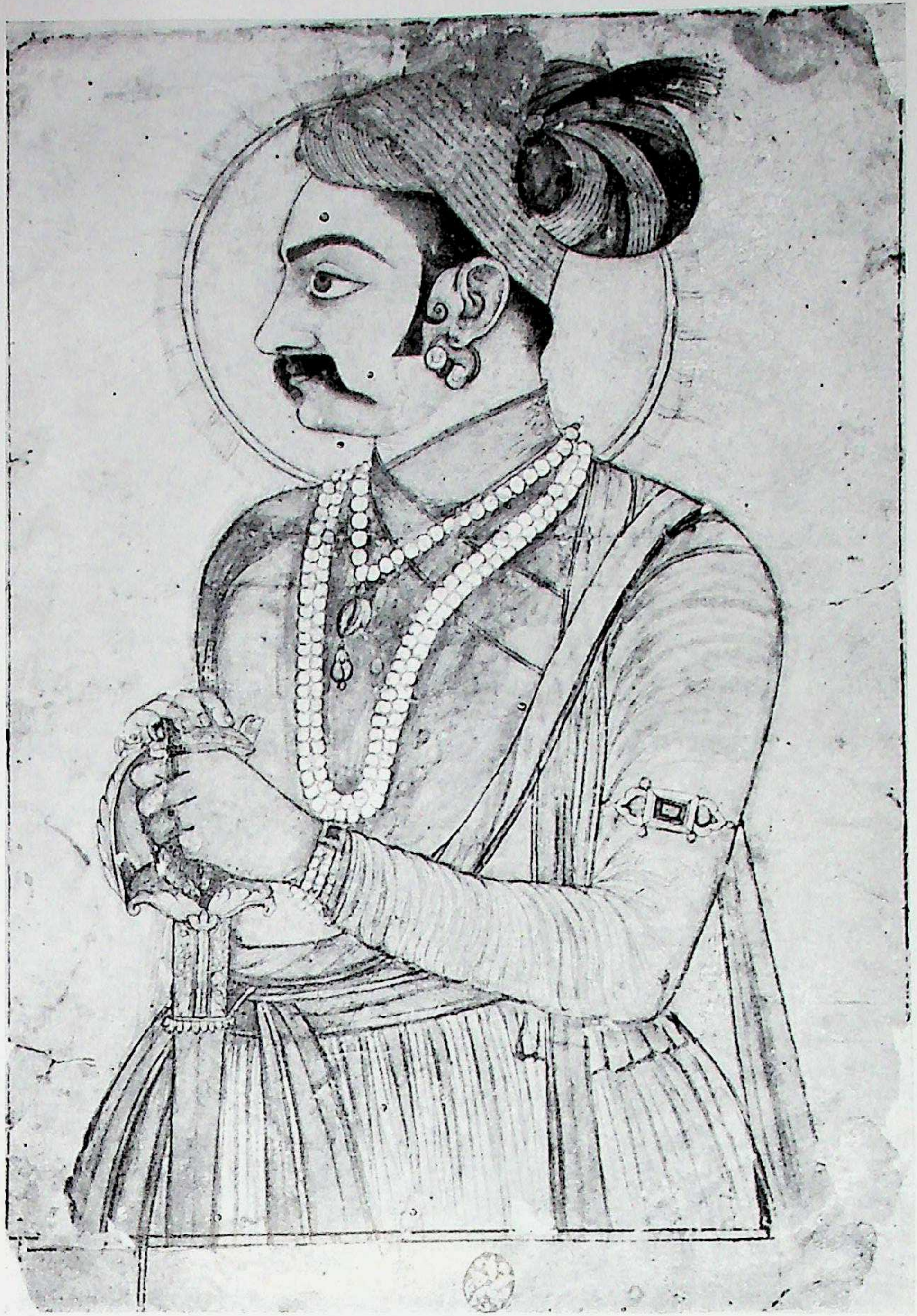
**63.** Lady with narcissus. Marwar, 19th century A.D. 25 × 33·2 cms. (no. 81)



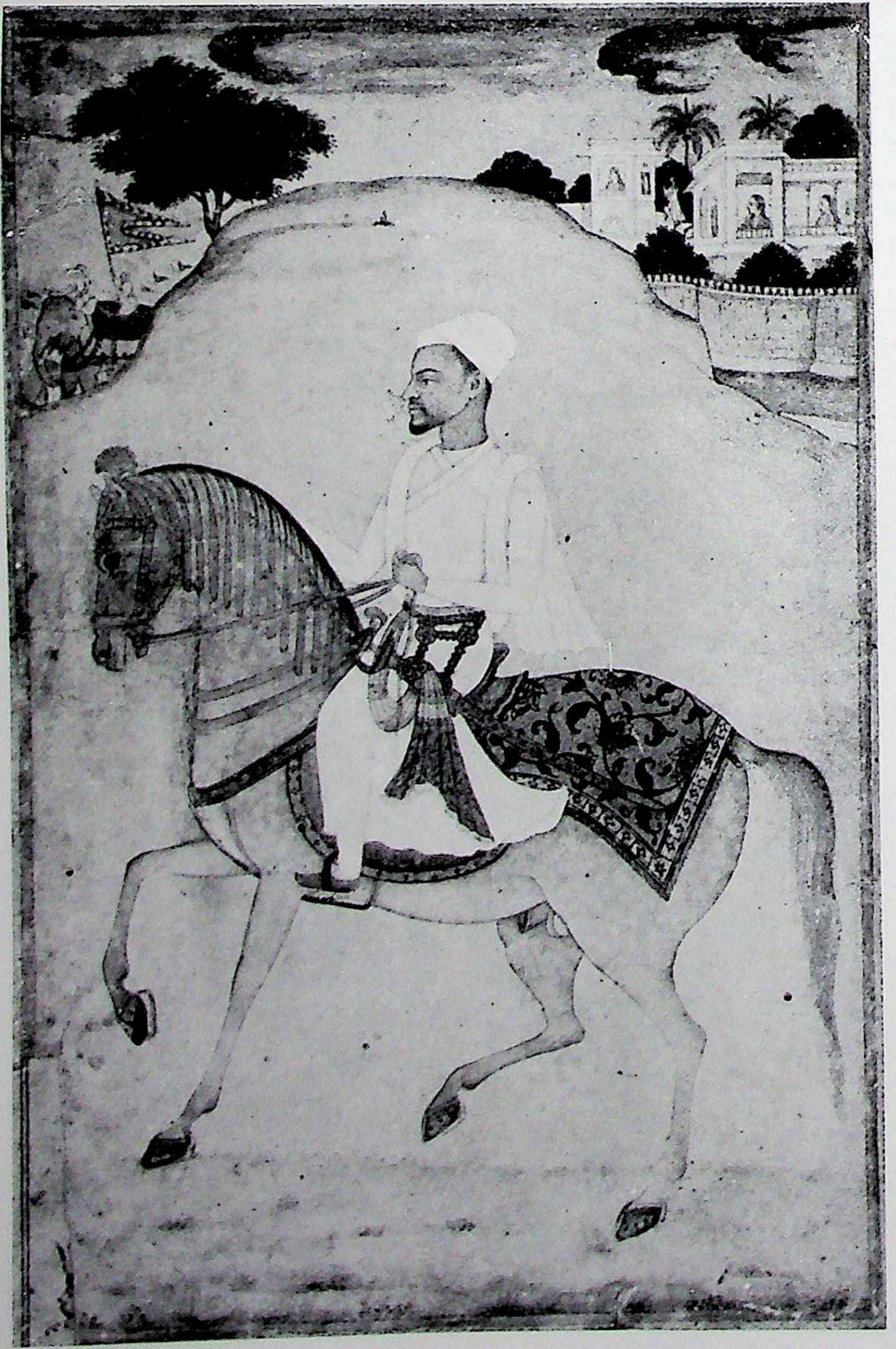
**64.** Detail of an illustrated *vijñaptipatra*. Rajasthani. Sirohi, dated V. S. 1794/1737 A.D. 28 × 25 cms. (no. 82)



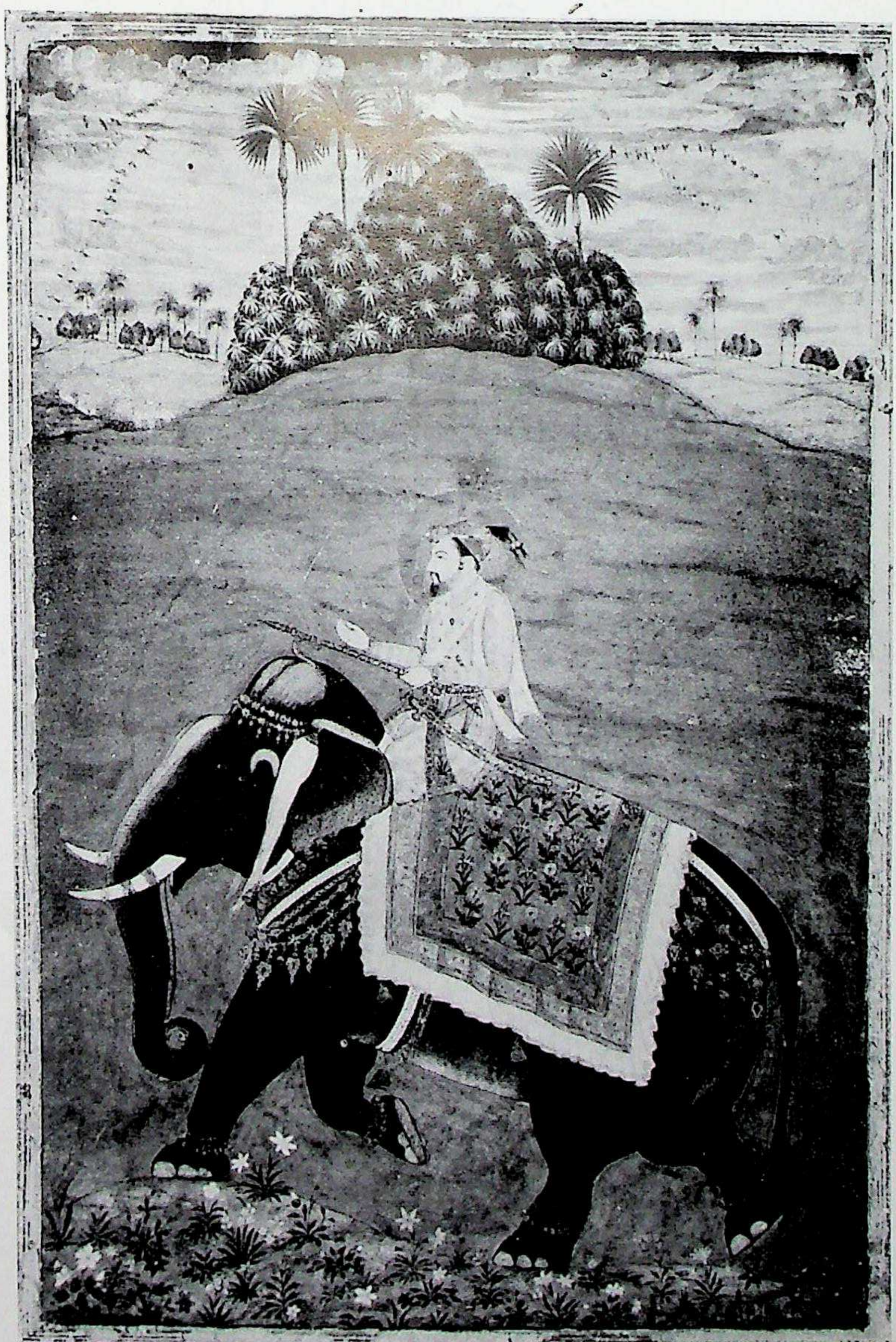
**65.** Rāga Bhairava. Bikaner (?), 1650-1670 A.D. Painted by Ustād Qādir. 10·3×15·2 cms. (no. 84)



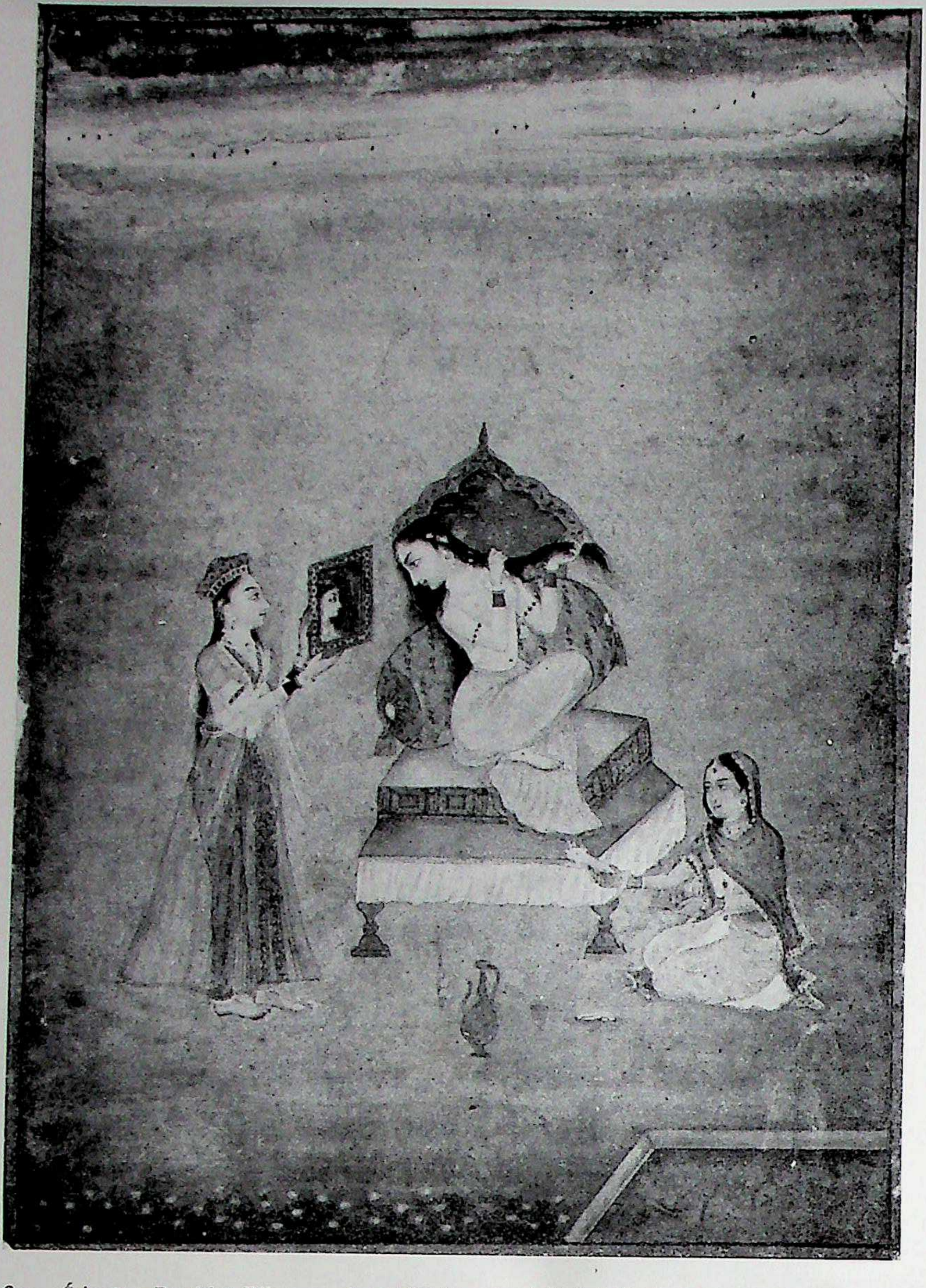
**66.** Portrait of Mahārājā Karan Singh (1631-1674). Bikaner, second half of the 17th century A.D. Attributed to Ruknuddīn (?). 21×28·2 cms. (no. 85)



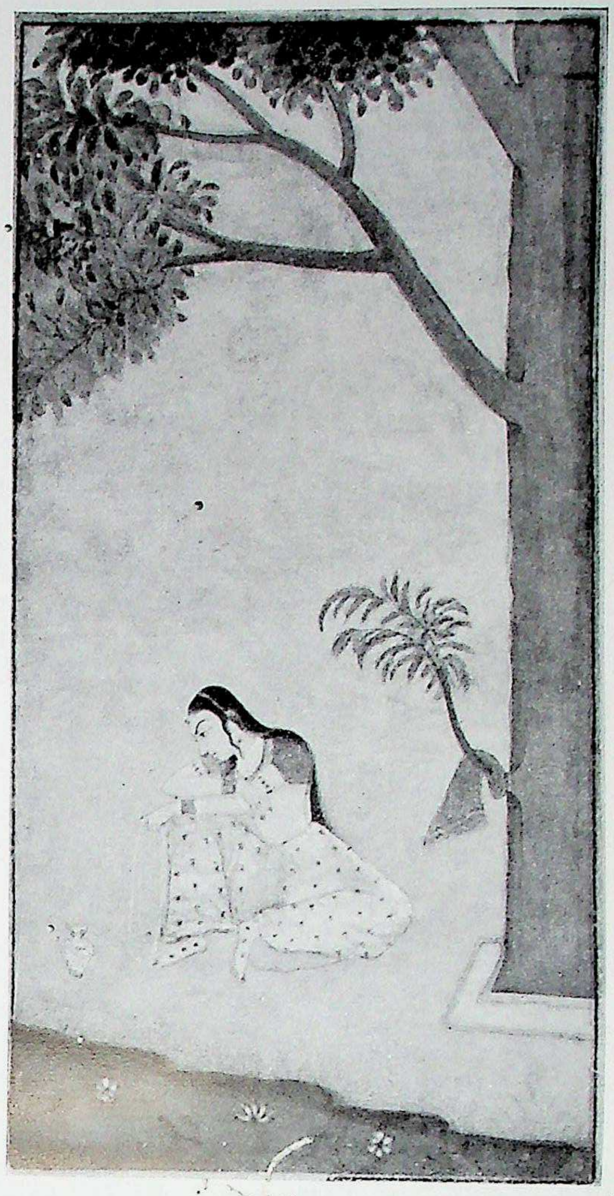
**67.** Equestrian portrait of Muhammad Dilāwar Khān. Bikaner, last quarter of the 17th century A.D. Painted by Ruknuddīn (?). 15·1×23·2 cms. (no. 86)



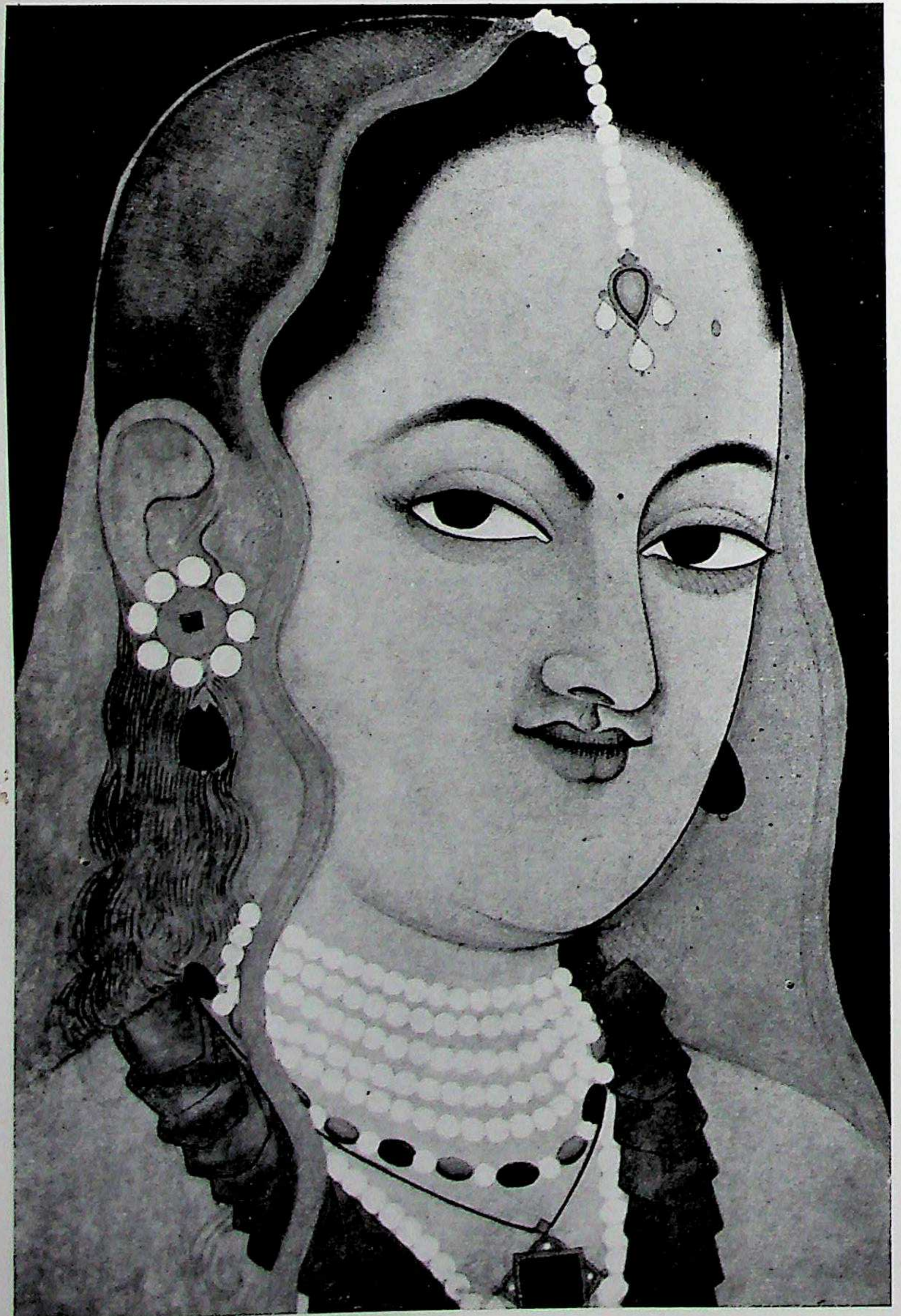
**68.** Portrait of Shāh Jahān on an elephant. Bikaner, last quarter of the 17th century A.D. 17·4×26·2 cms. (no. 87)



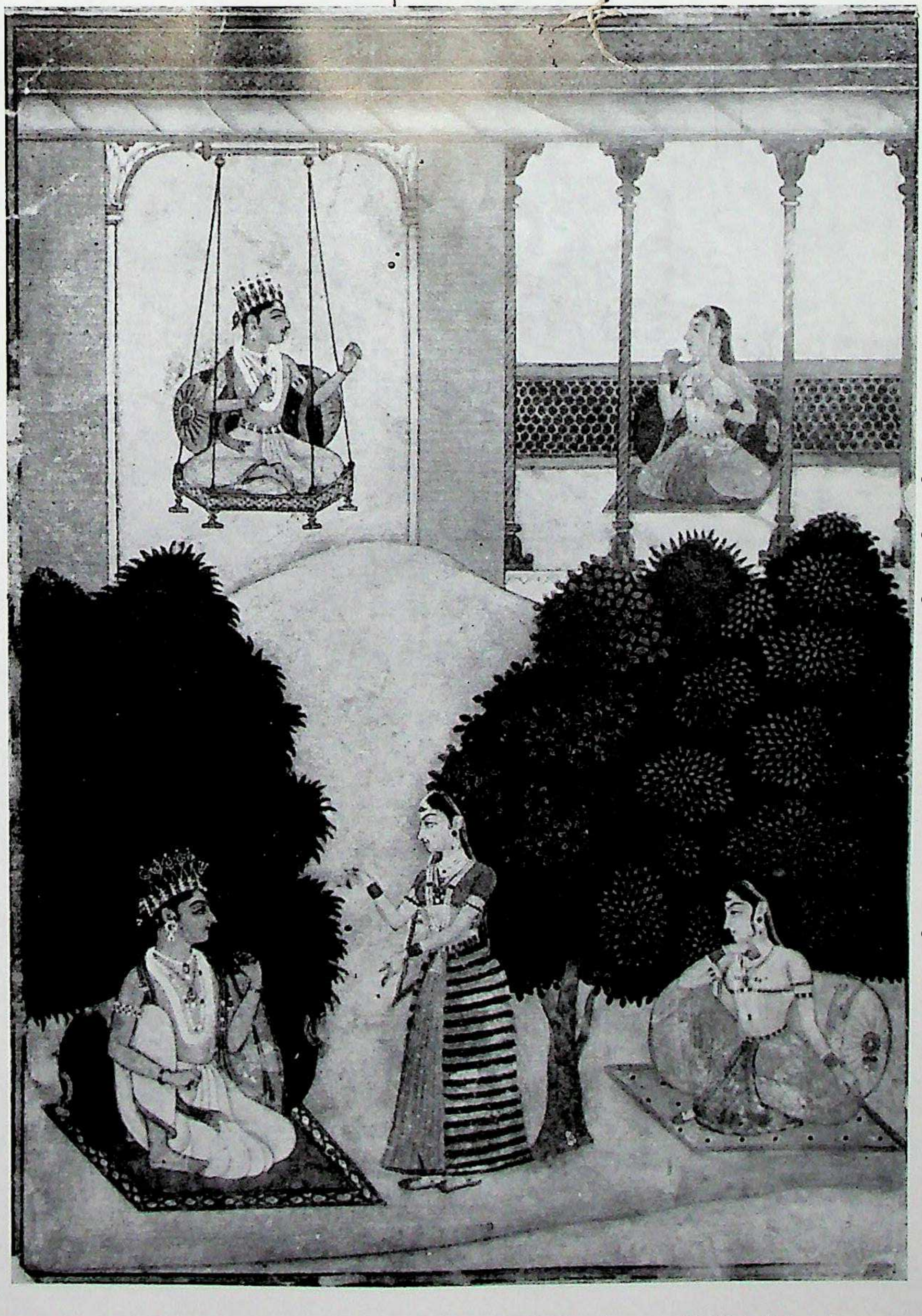
**69.** *Śringāra Darśikā*. Bikaner, dated V. S. 1735/1678 A.D. Painted by Roḍū. 13·6×19·3 cms. (no. 88)



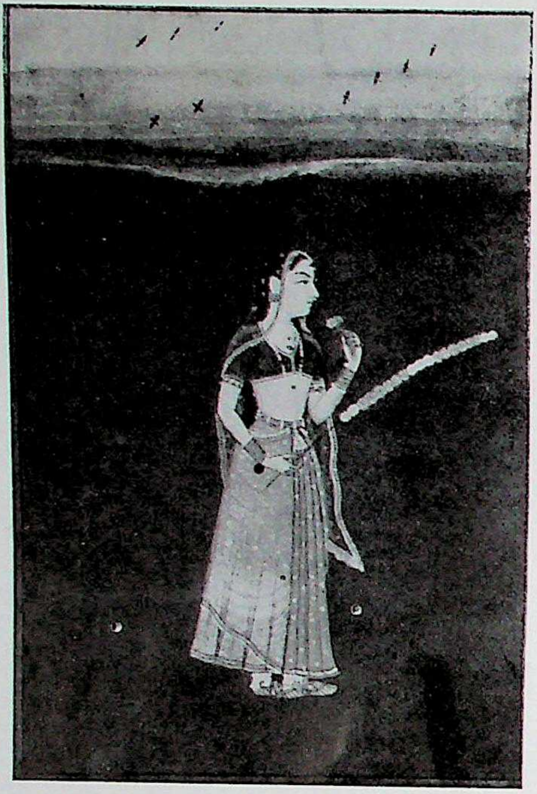
**70.** Lady and a tree. Bikaner, last quarter of the 17th century A.D. Painted by Ruknuddīn. 8·2×14·4 cms. (no. 89)



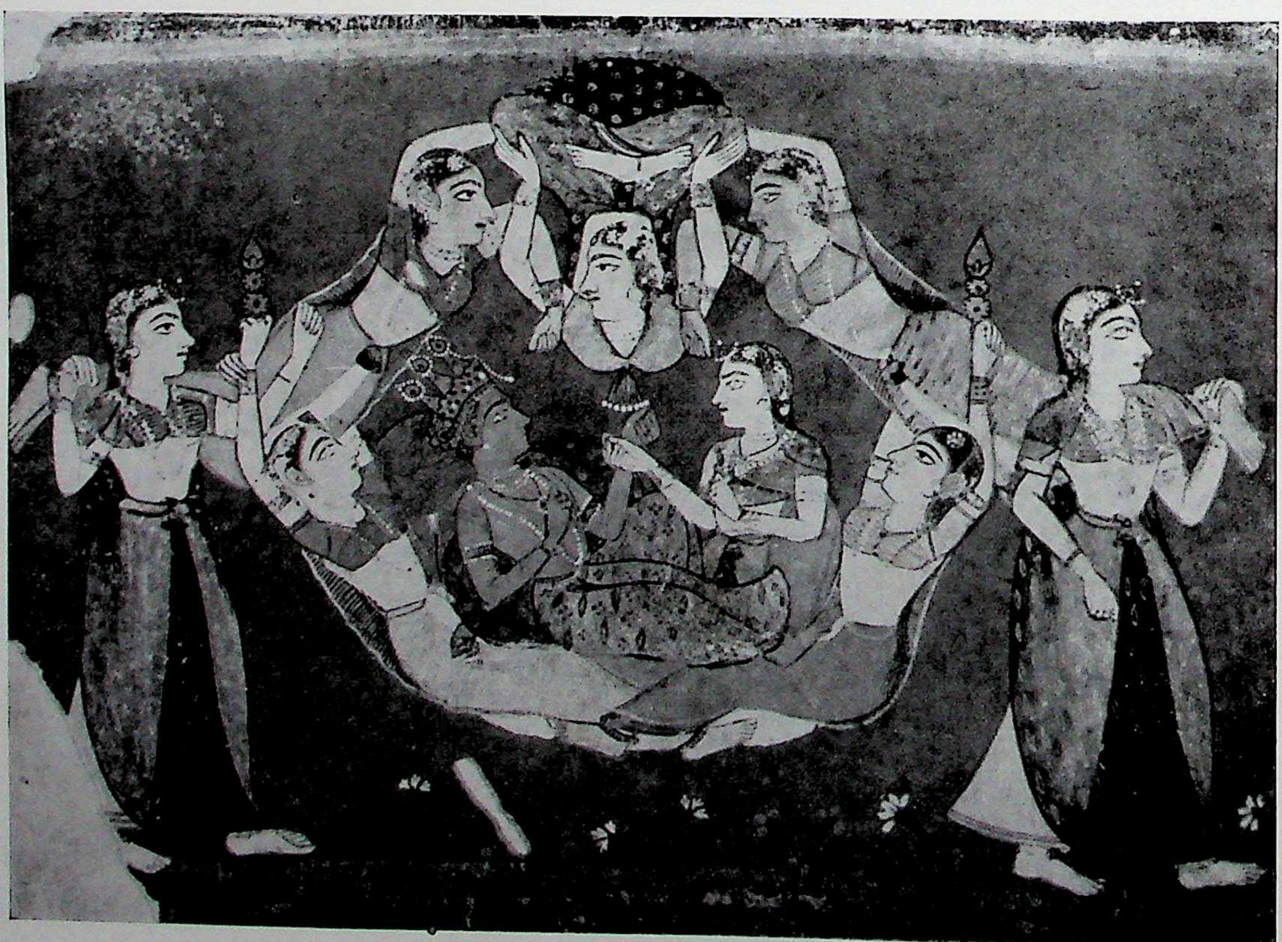
**71.** Bust of a lady. Bikaner, *c.* 1680 A.D. Painted by Hasan Razā, son of 'Alī Razā. 16·4×24 cms. (no. 90)



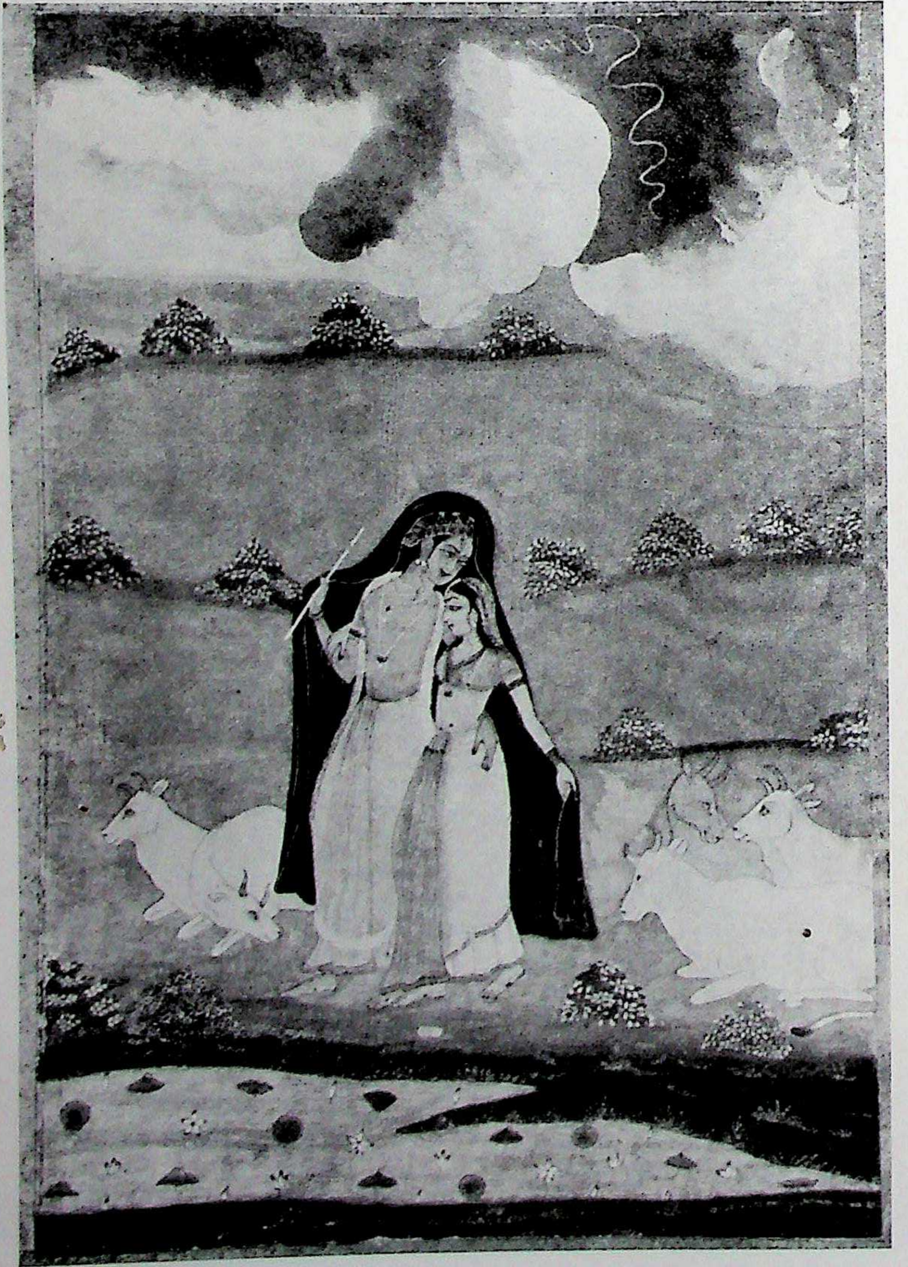
**72.** Reconciliation of Rādhā and Kṛishṇa. Probably from a *Rasikapriyā* series. Bikaner, dated 1683 A.D. (?). Painted by Nūruddīn. 13·5×19·1 cms. (no. 93)



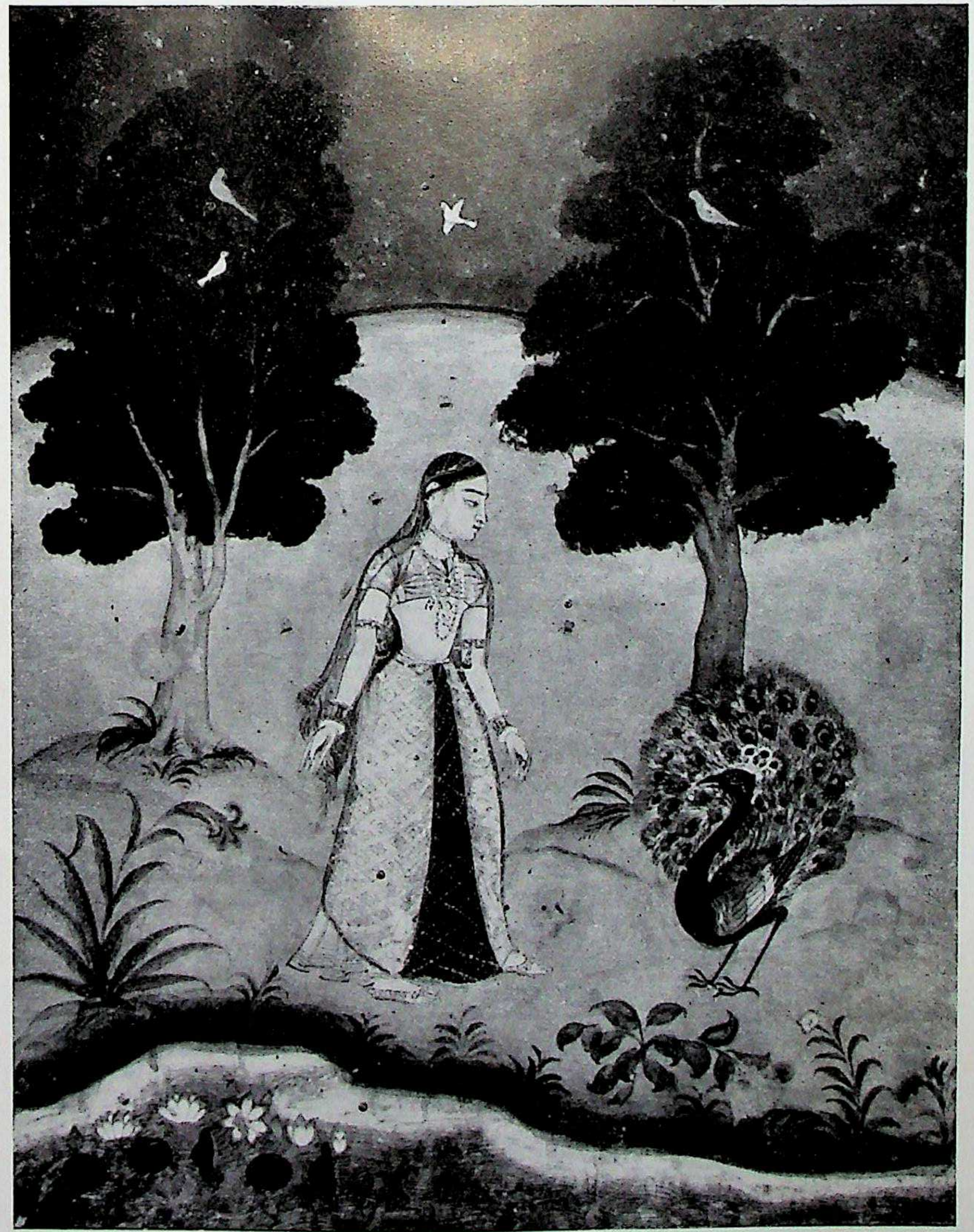
**73.** Lady holding a flower-stick.
Bikaner, dated V. S. 1748/1691 A.D.
Painted by Nūruddīn. 6·8 × 10 cms. (no. 94)



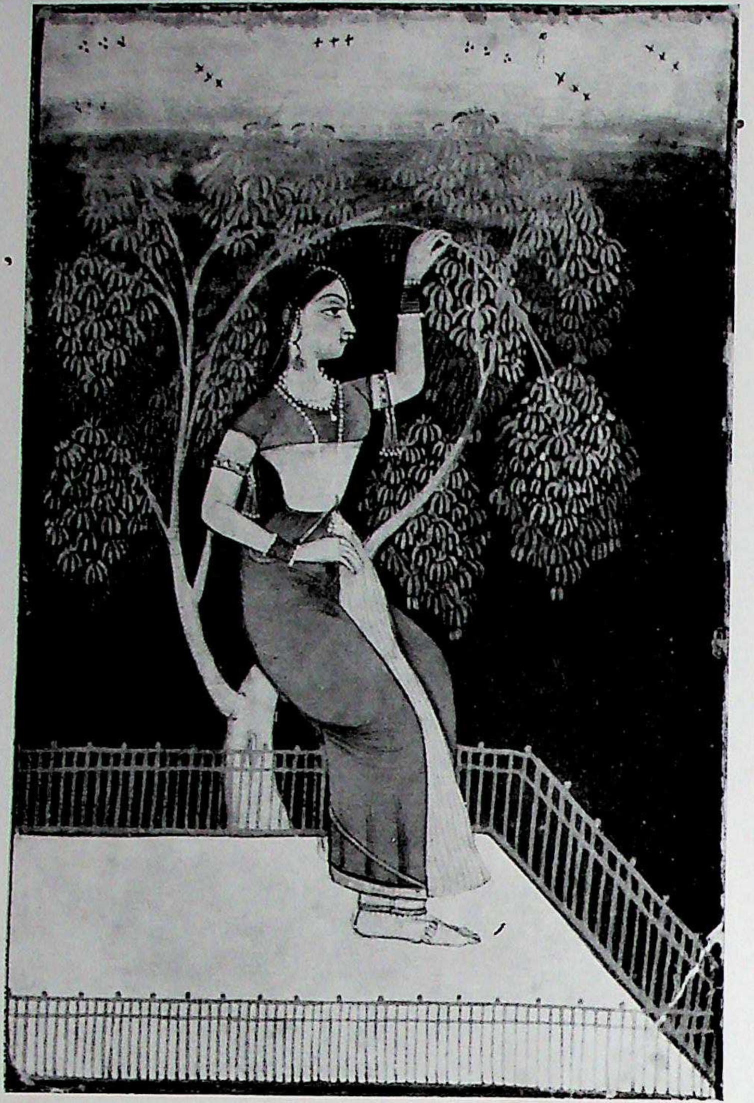
**74.** *Nārī śibikā.* Bikaner, dated 1694 A.D. Painted by Qāsim (?). 16·8 × 12 cms. (no. 95)



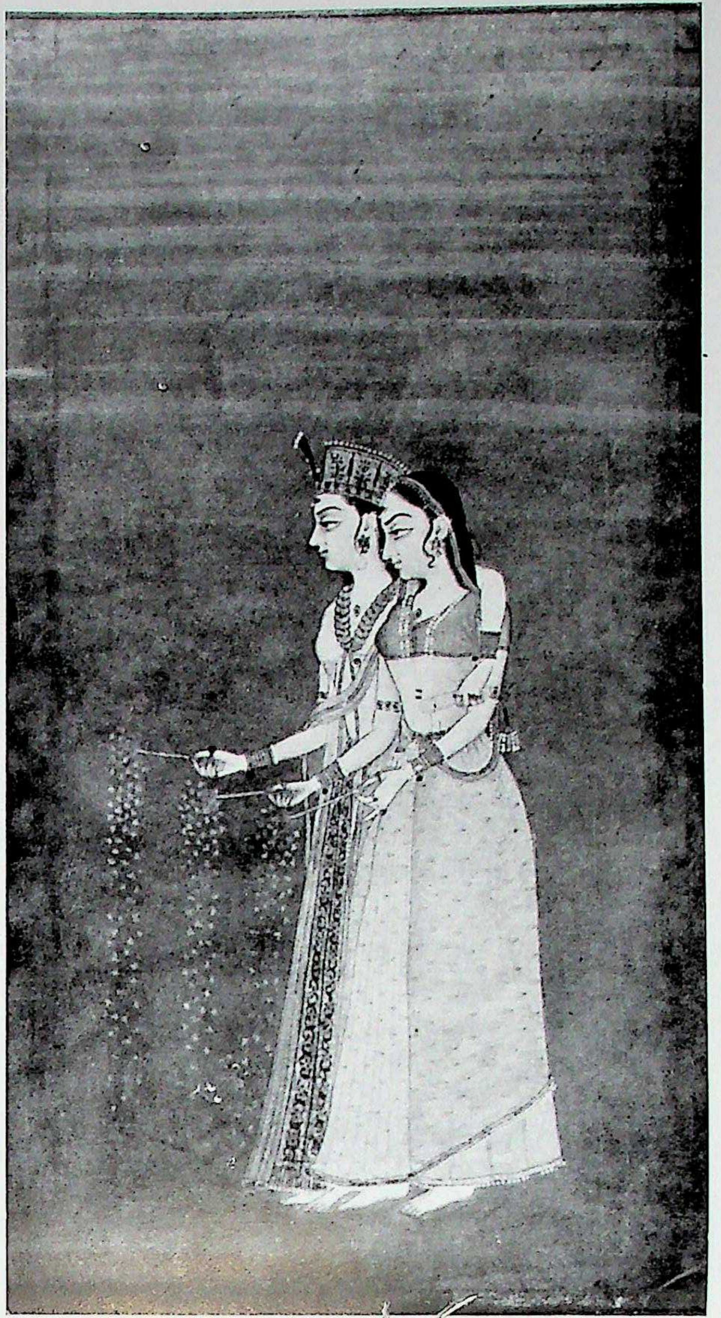
75. Kṛishṇa and Rādhā in the rains. Bikaner, late 17th century A.D. Painted by Lūphā. 11·7×17·5 cms. (no. 96)



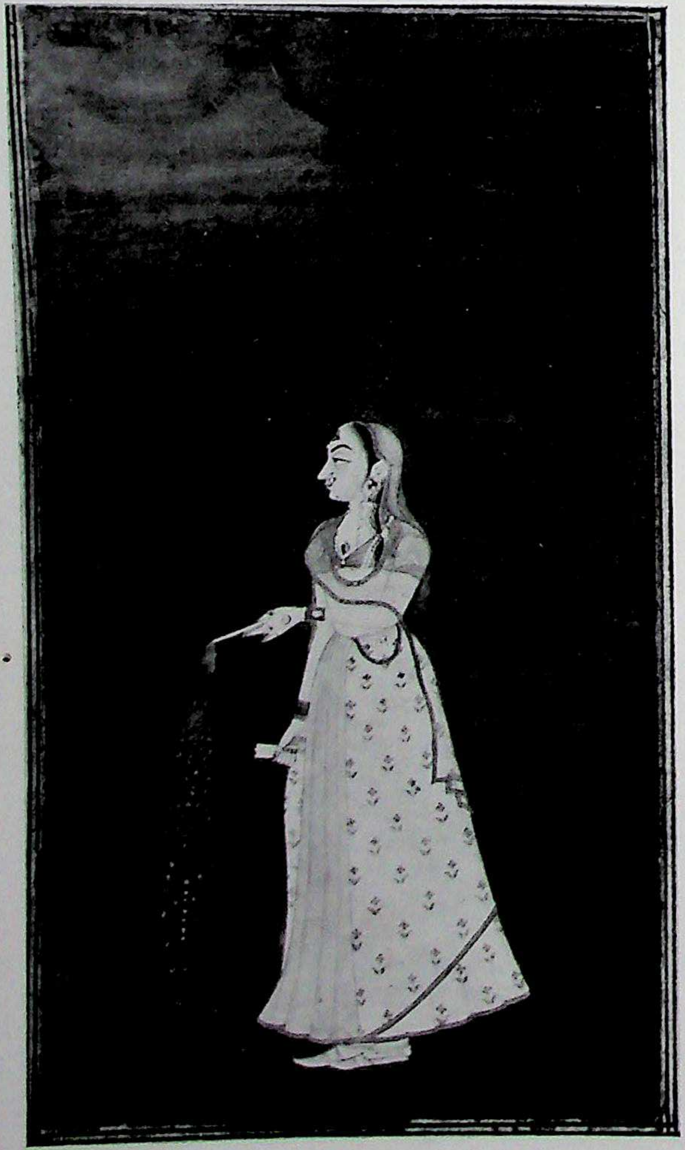
76. Rāginī Gauḍī. Bikaner, late 17th century A.D. 13×16·7 cms. (no. 98)



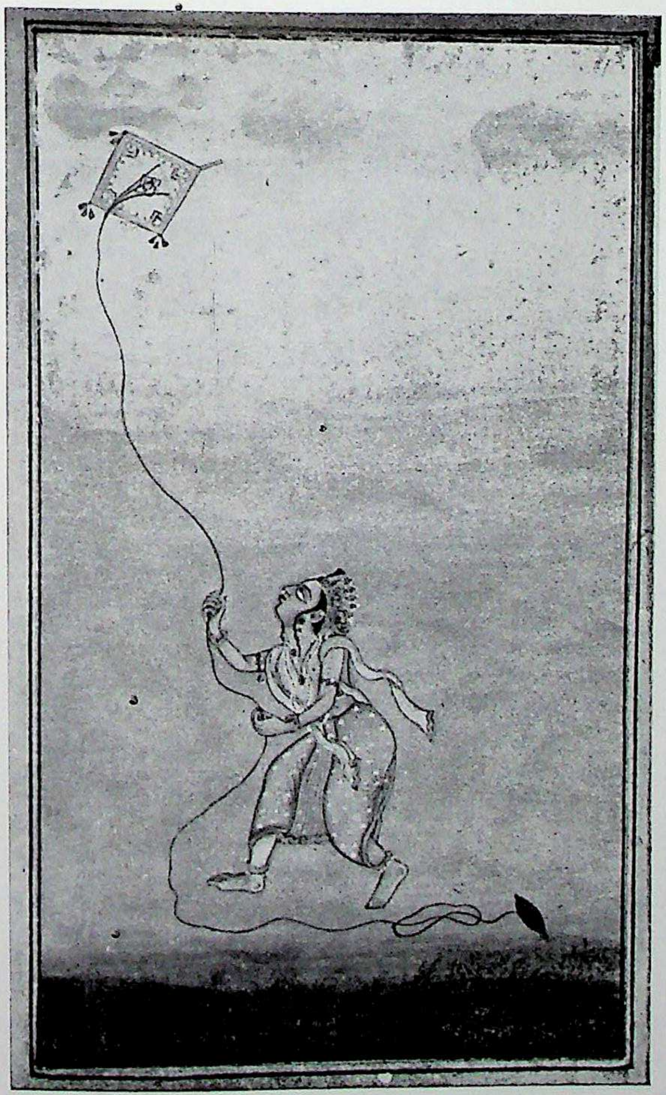
**77.** Lady and a tree. Bikaner, dated V. S. 1785/1728 A.D. Painted by Muhammad. 8·9×13·7 cms. (no. 99)



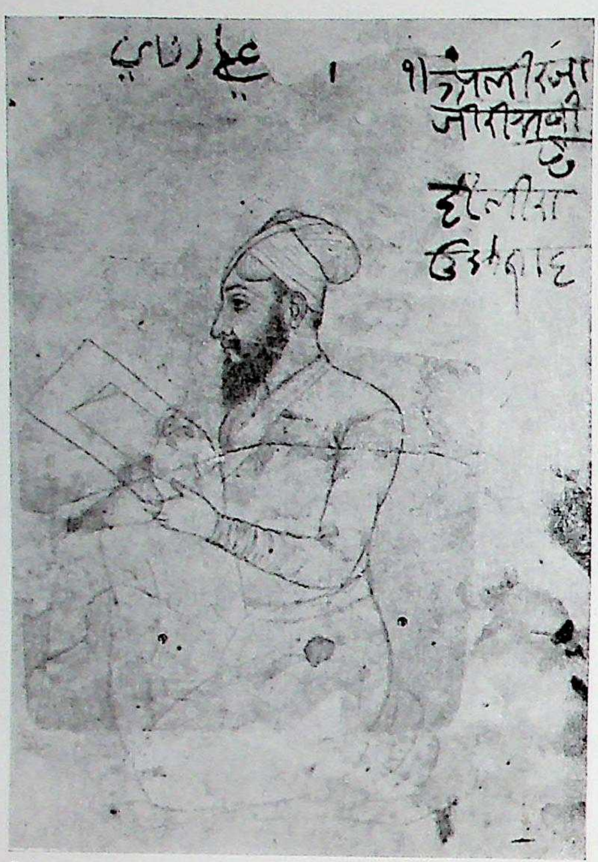
**78.** Two women enjoying fireworks, Bikaner, dated V. S. 1770/1713 A.D. 8·9×16·6 cms. (no. 102)



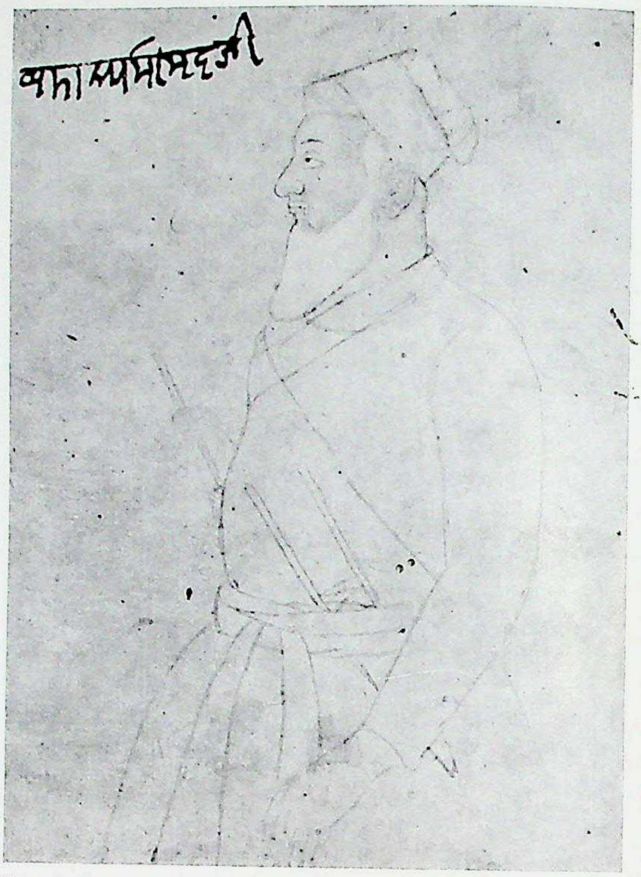
**79.** Lady with a Roman candle. Bikaner, early 18th century A.D. Painted by Qāsim. 8·5×15·4 cms. (no. 104)



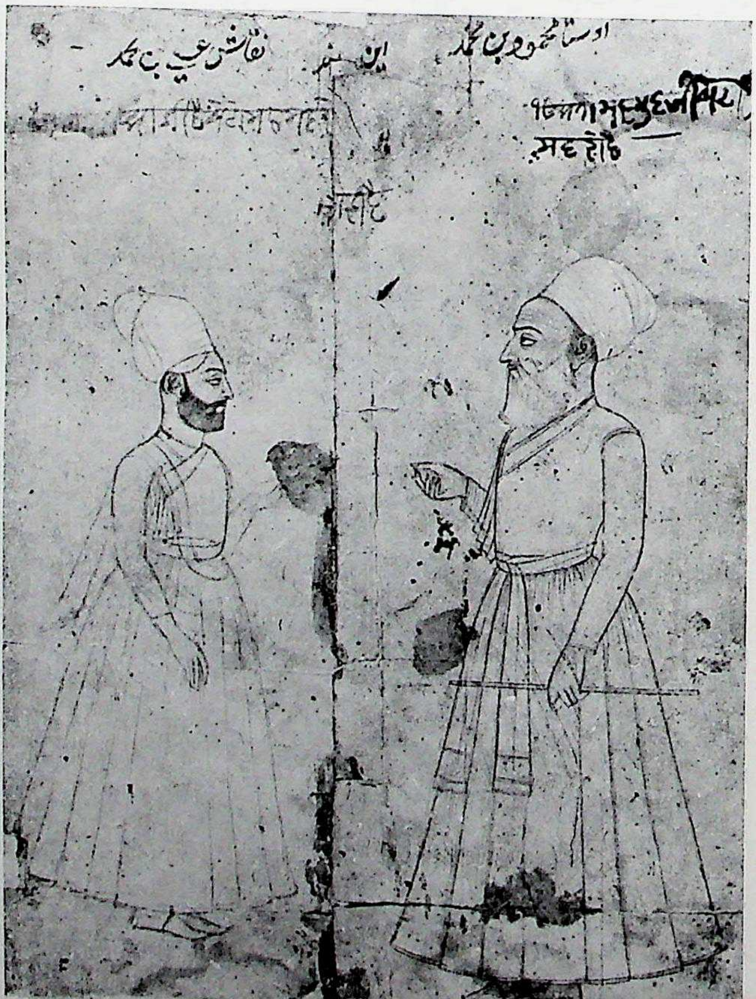
**80.** Kṛishṇa flying a kite. Bikaner, late 18th century A.D. Painted by Abū Hamīd. 8·8×13·5 cms. (no. 111)



81



82

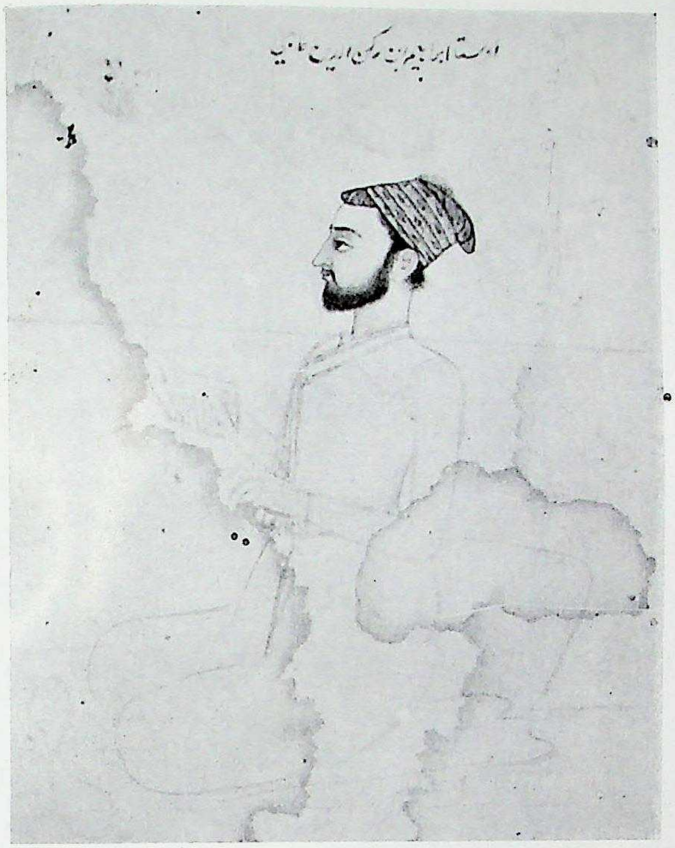


83

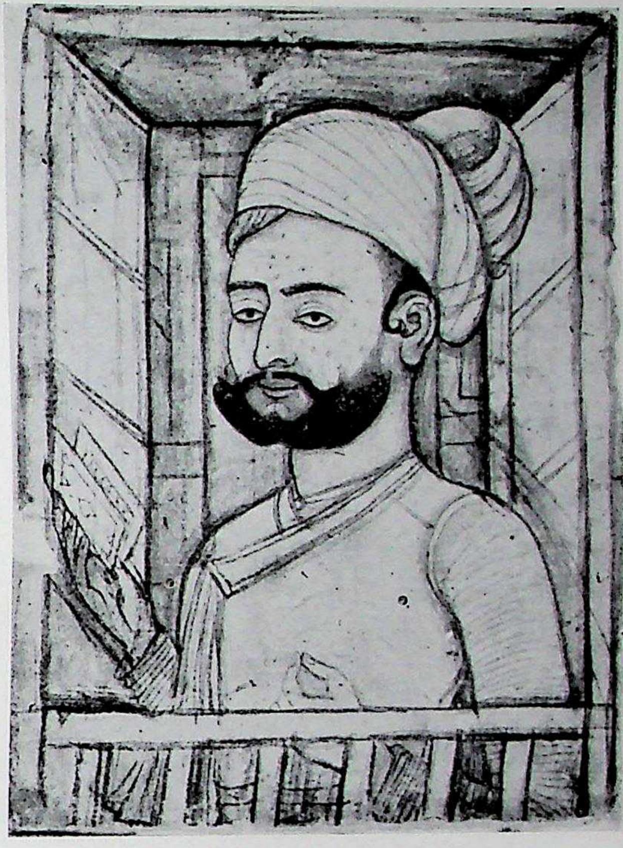
**81.** Portrait of 'Alī Razā. Bikaner, third quarter of the 17th century A.D. 10·5×14·5 cms. (no. 113)

**82.** Portrait of Baḍā Shāh Muhammad. Bikaner, last quarter of the 17th century A.D. 11·5×13·7 cms. (no. 114)

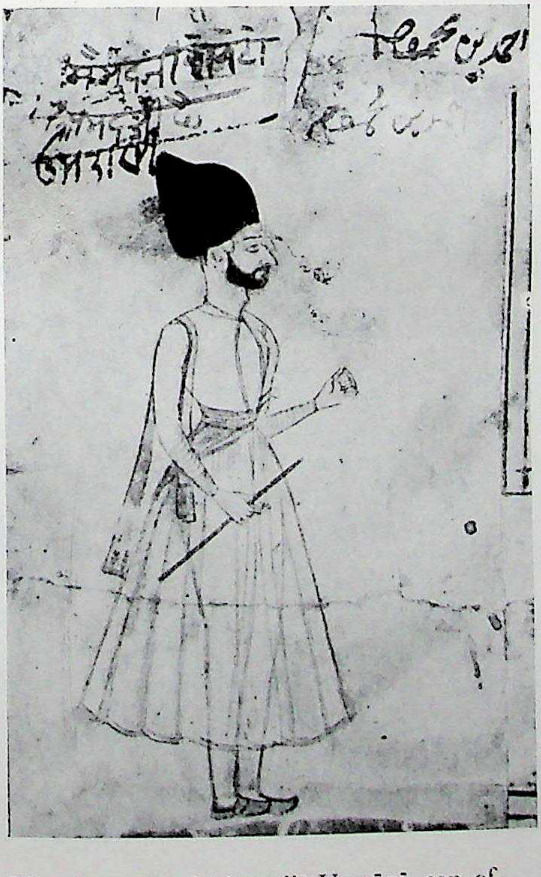
**83.** Portrait of Ustād Isā, son of Muhammad; and Mahmūd, son of Muhammad. Bikaner, mid-18th century A.D. 15×18 cms. (no. 117)



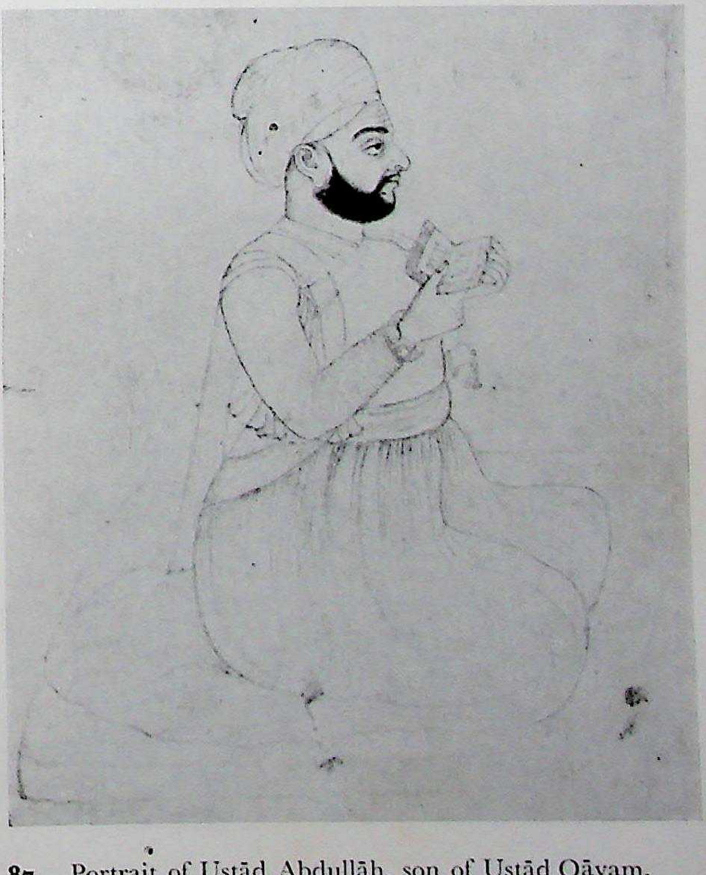
**84.** Portrait of Ustād Ibrāhim Umrāṇī, son of Ruknuddīn. Bikaner, end of the 17th century A.D. 12·5×14·5 cms. (no. 115)



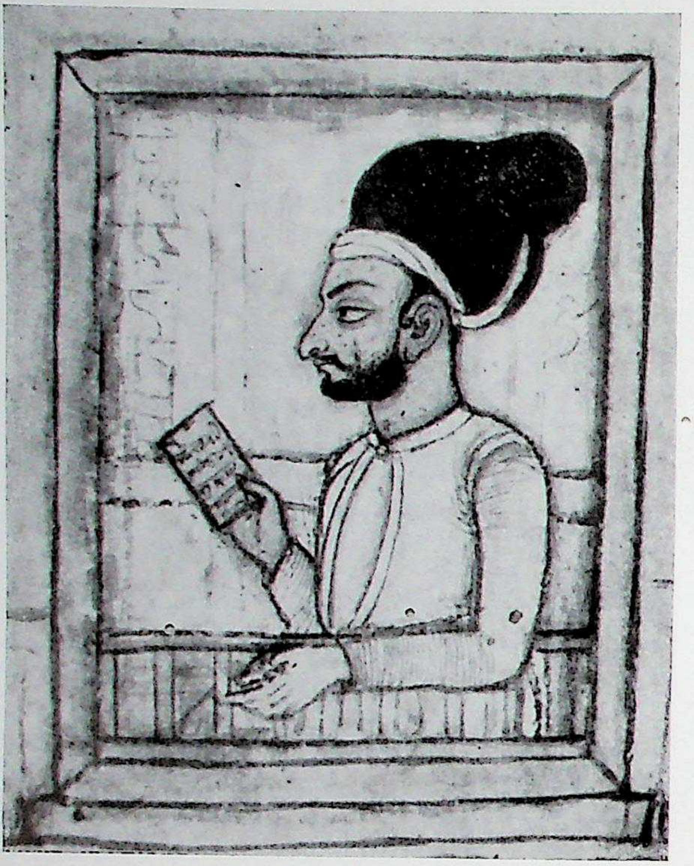
**85.** Portrait of Ustād Shahābuddīn, son of Ruknuddīn. Bikaner, 18th century A.D. 9·3×12·6 cms. (no. 116)



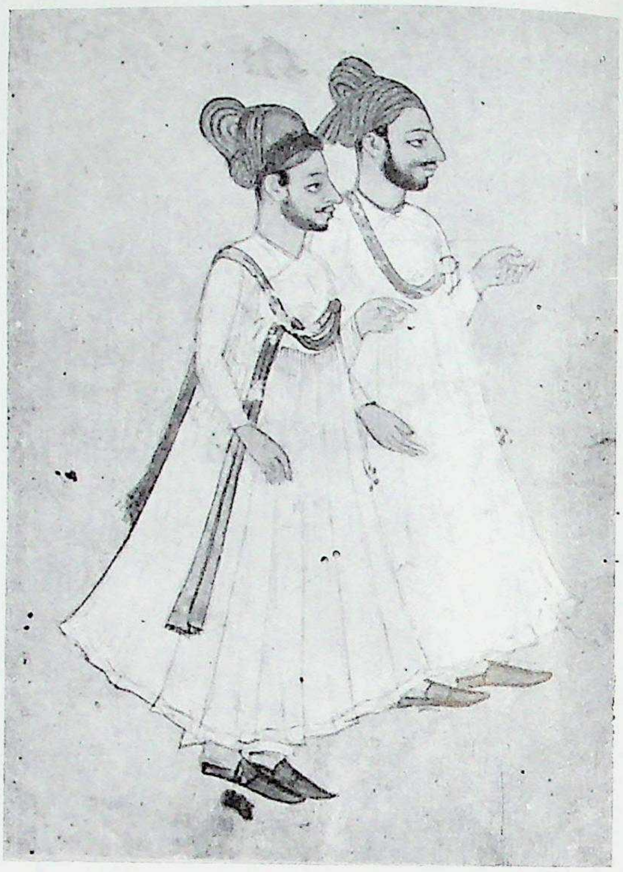
**86.** Portrait of Ahmadjī Umrāṇī, son of Mahamūd. Bikaner, mid-18th century A.D. 9·2×14·9 cms. (no. 118)



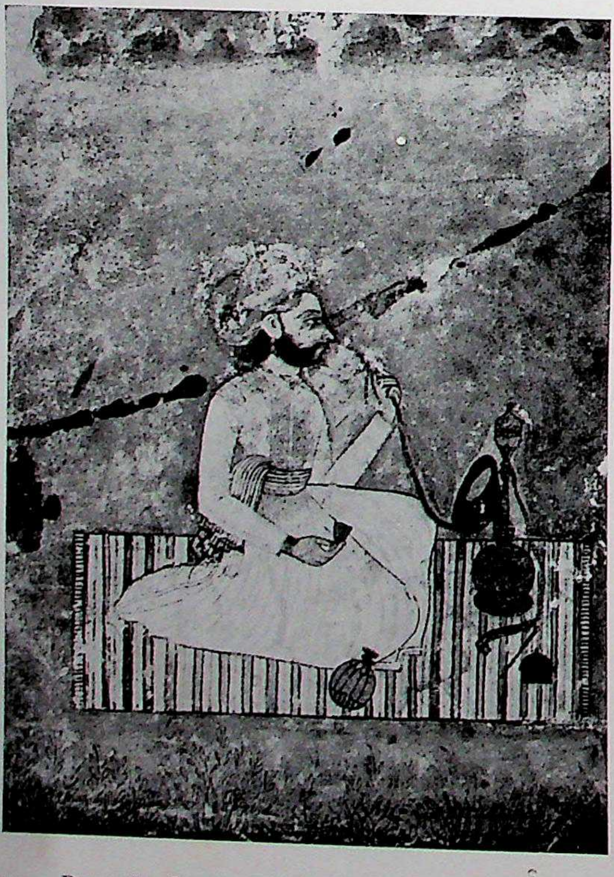
**87.** Portrait of Ustād Abdullāh, son of Ustād Qāyam. Bikaner, mid-18th century A.D. 11·5×15·4 cms. (no. 119)



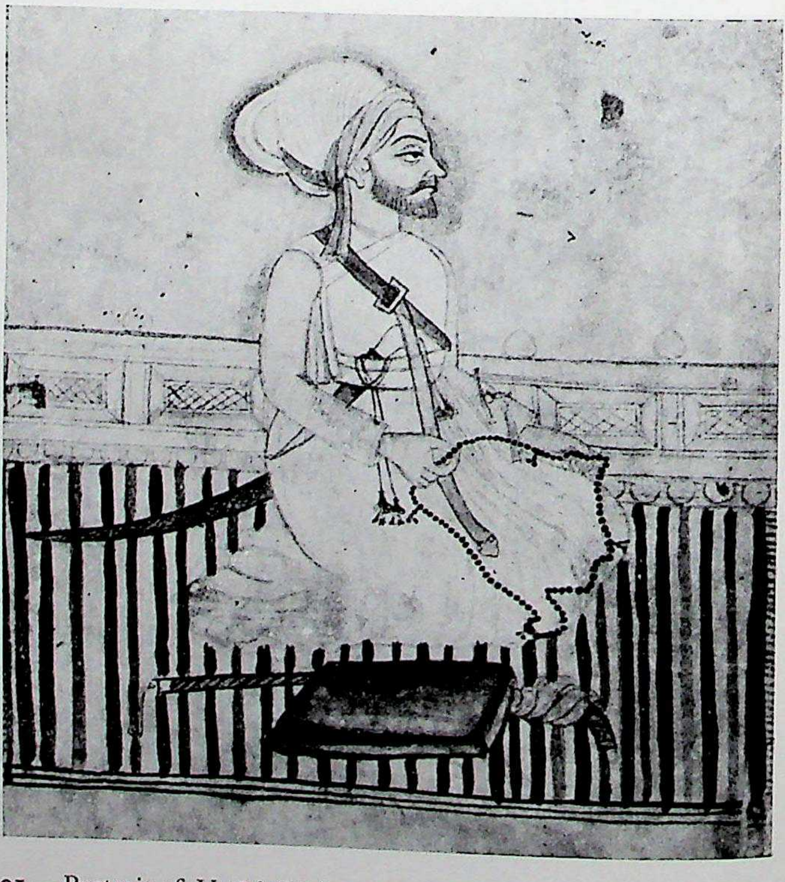
**88.** Portrait of Shahābuddīn Umrāṇi, son of Abdullāh. Bikaner, mid-18th century A.D.
10·5 × 15·5 cms. (no. 120)



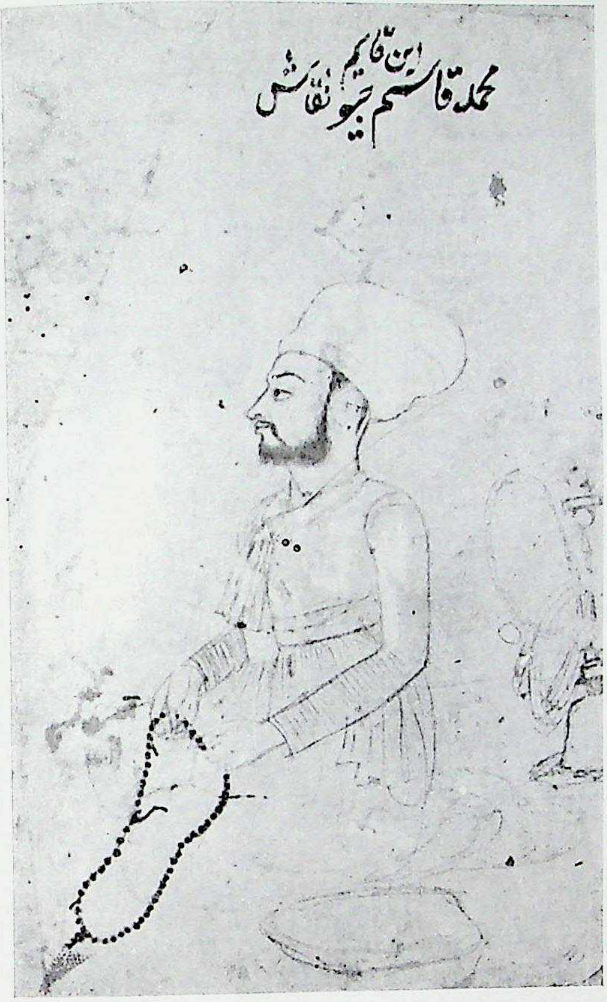
**89.** Portraits of Hāsham, son of Mahmūd (left) and Bahāuddīn, son of Shahābuddīn (right). Bikaner, mid-18th century A.D. Painted by Abū.
11·5 × 17·5 cms. (no. 121)



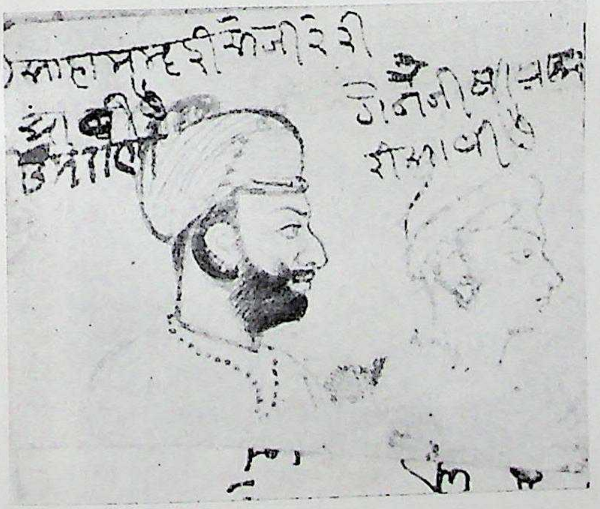
**90.** Portrait of painter Abdullāh, son of Hamīd Umrāṇī. Bikaner, mid-18th century A.D.
11 × 14·6 cms. (no. 122)



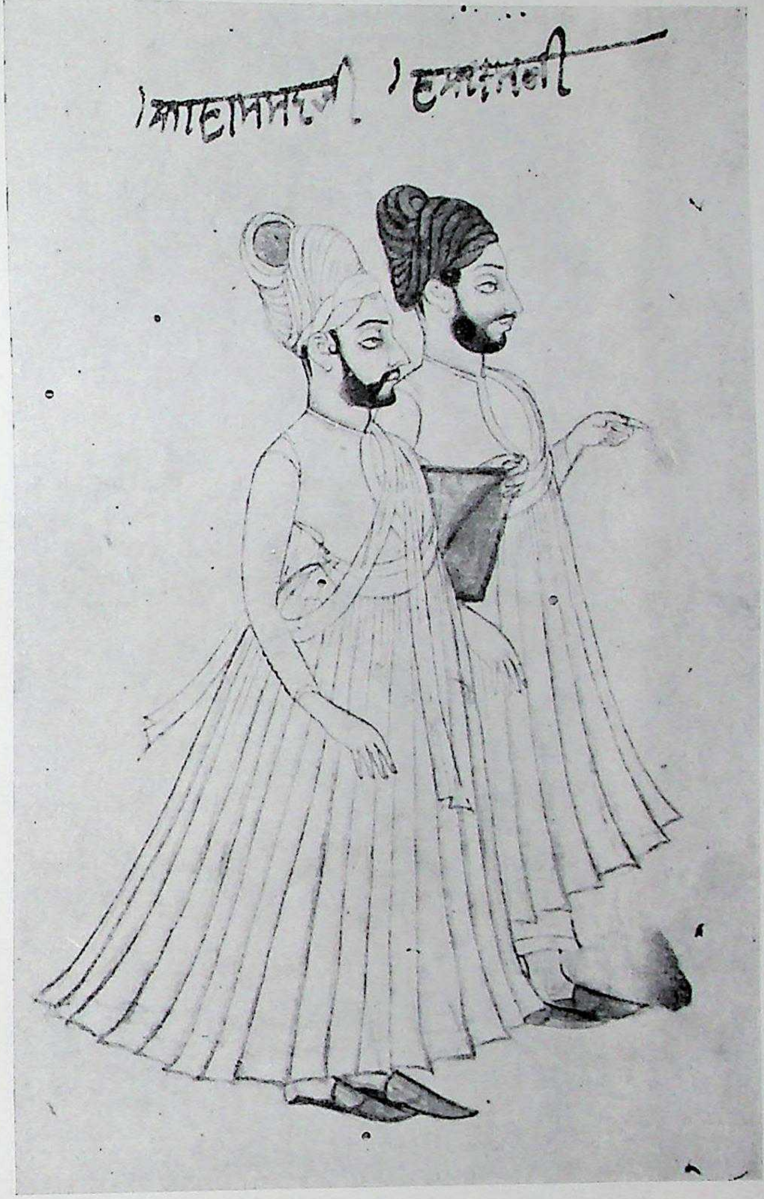
**91.** Portrait of Ustād Qāsim, son of Ustād Qāyam. Bikaner, mid-18th century A.D. Same artist as in Fig. 92.
13 × 14 cms. (no. 123)



**92.** Portrait of Muhammad Qāsim Umrāṇī, son of Qāyam. Bikaner, mid-18th century A.D. 12·5 × 17·5 cms. (no. 124). See also Fig. 91.

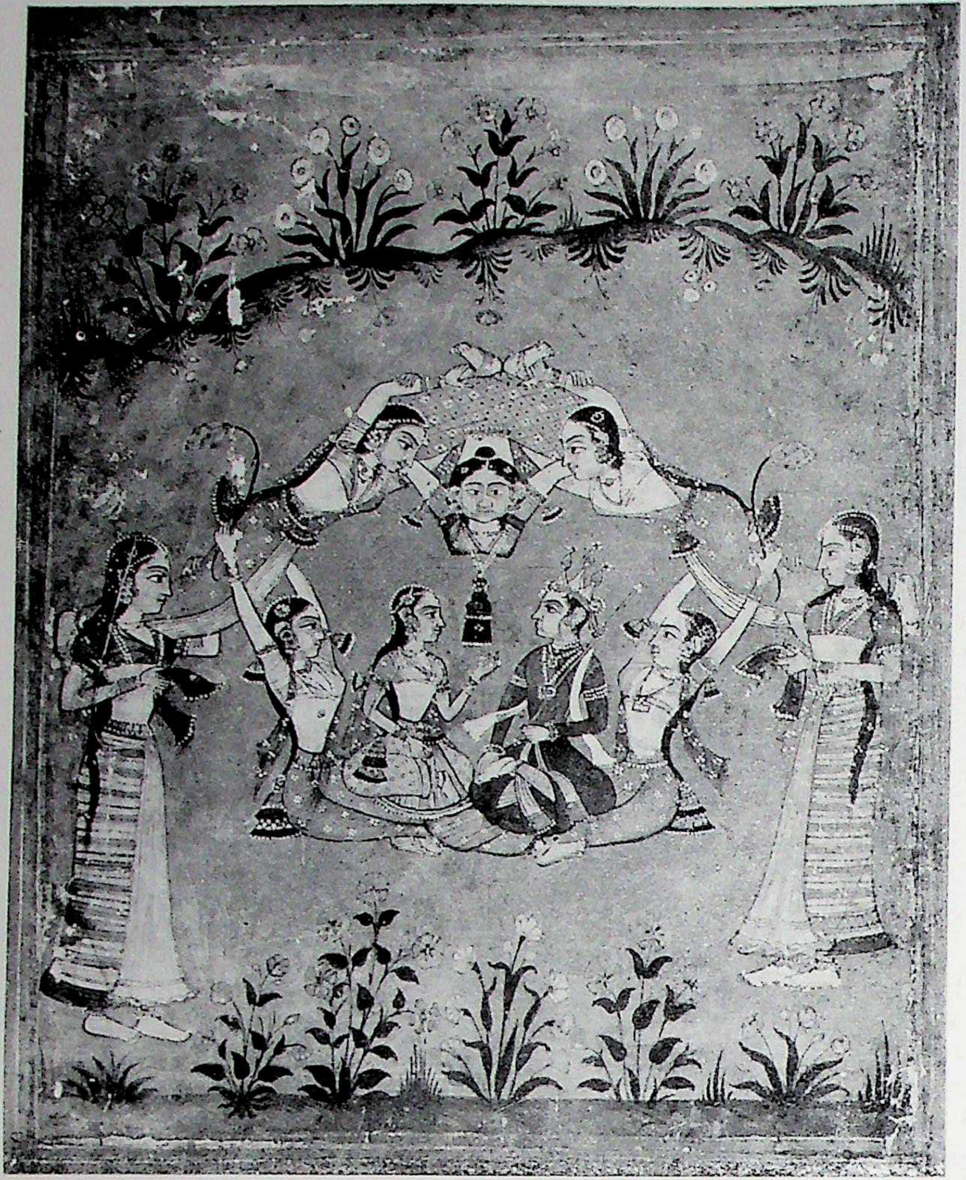


**93.** Portrait of Shāh Muhammad, son of Īsā Umrāṇī. Bikaner, end of the 18th century A.D. 9·2 × 14 cms. (no. 126)

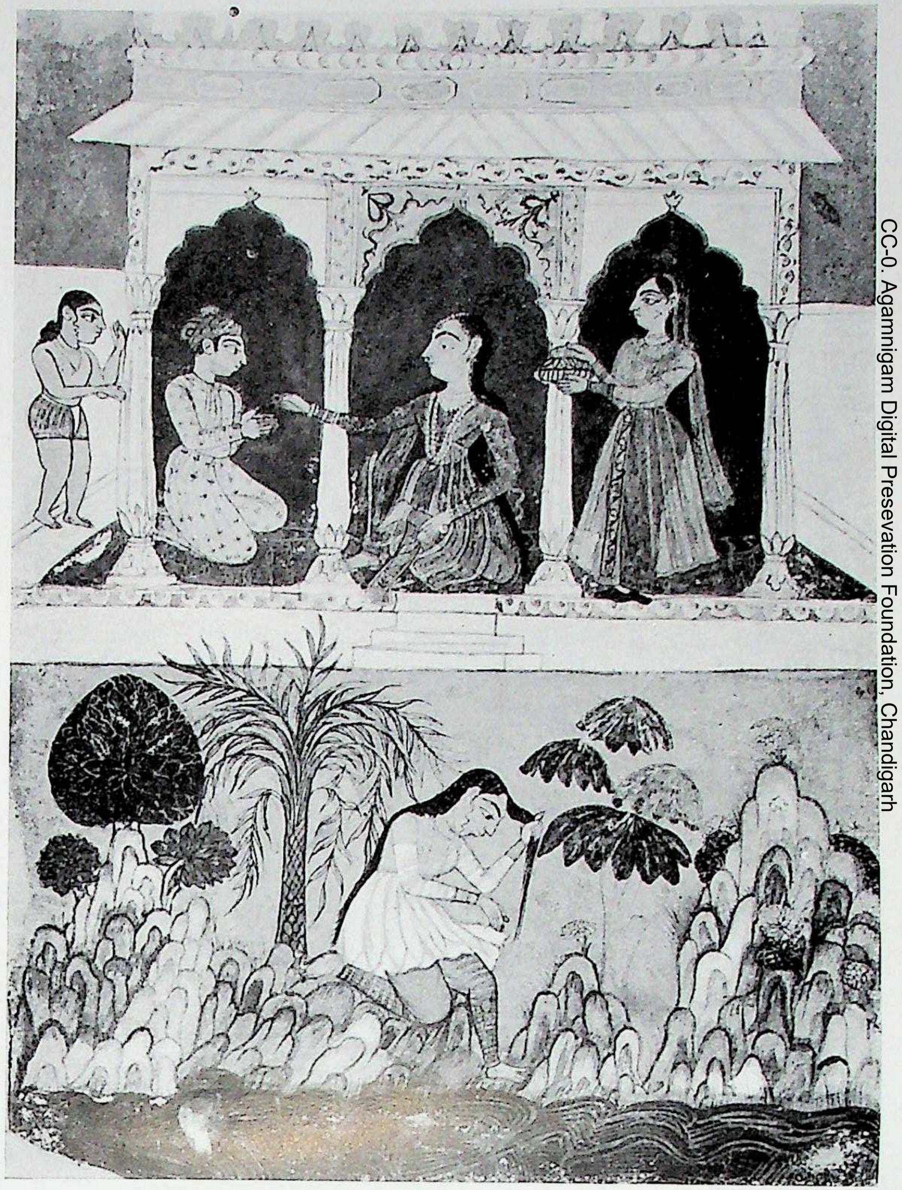


**94.** Portraits of Shāh Muhamad (left), son of Abū, grandson of Hamīd Umrāṇī; and Hashimjī, son of Mahmūd Lālṇī. Bikaner, dated 1785 A.D. 14·5 × 20·3 cms. (no. 125)

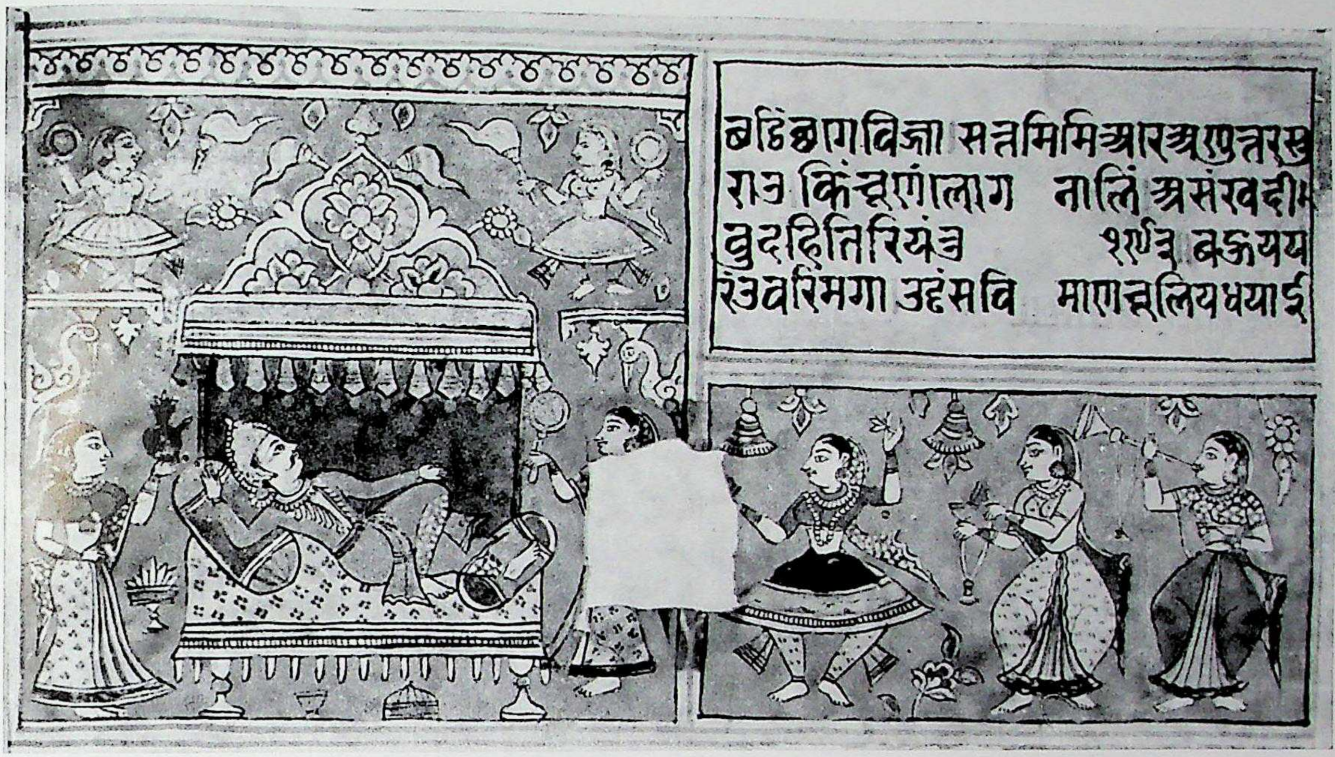
On careful examination it can be seen they are not the same individuals as in Fig. 89 despite the identity of the compositional features.



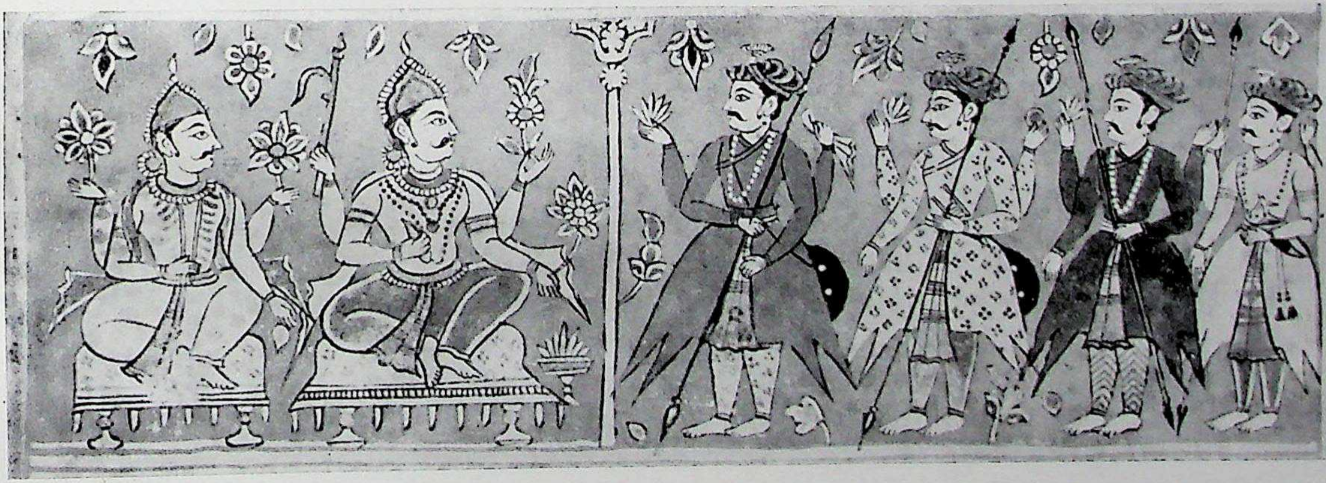
**95.** *Rāsalīlā*. Probably Bikaner, late 18th century A.D. 18×21·8 cms. (no. 112)



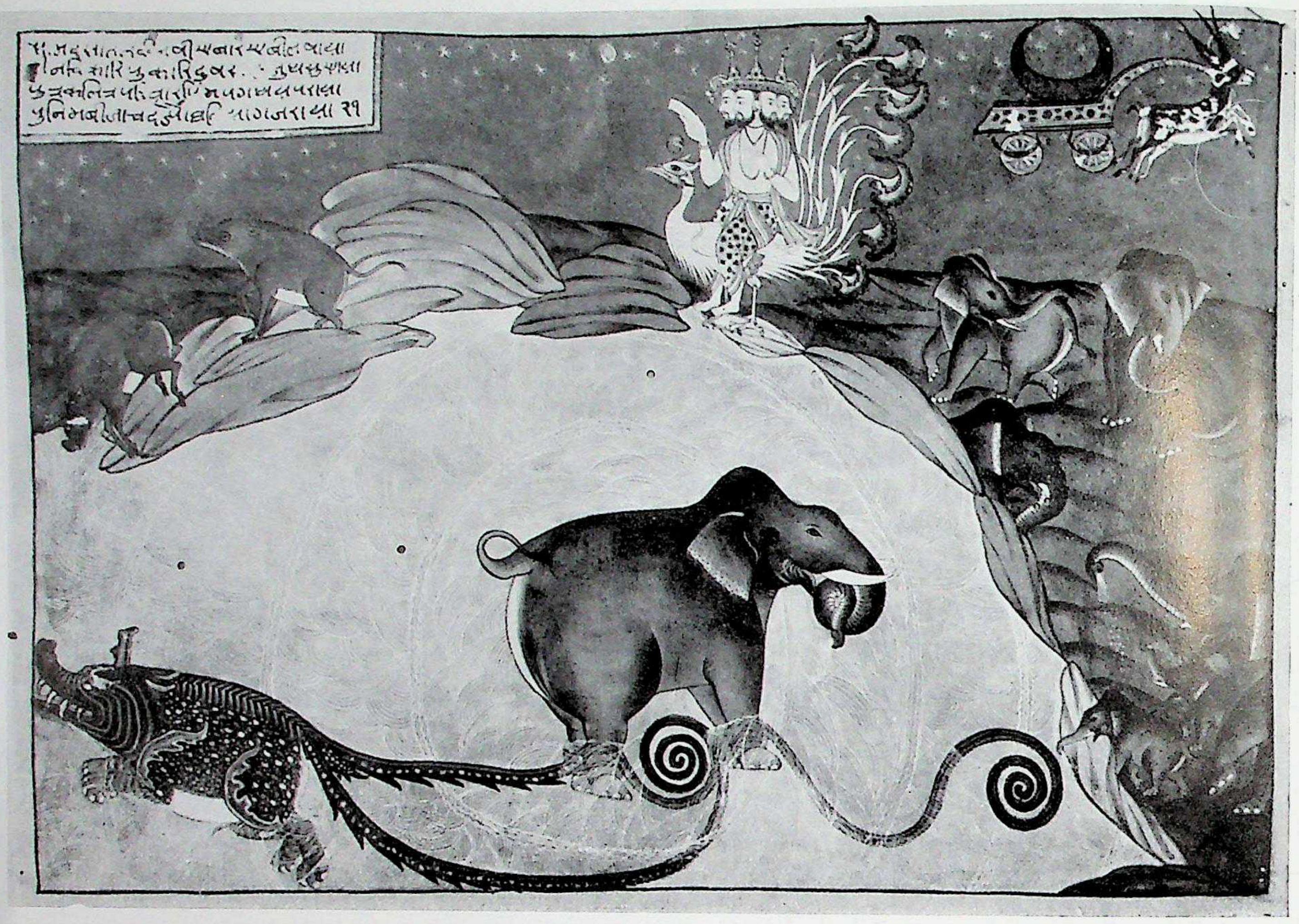
**96.** The boy lover. From a *Mādhavānala-Kāmakandalā* series. Alwar, early 19th century A.D. 19×26 cms. (no. 135b)



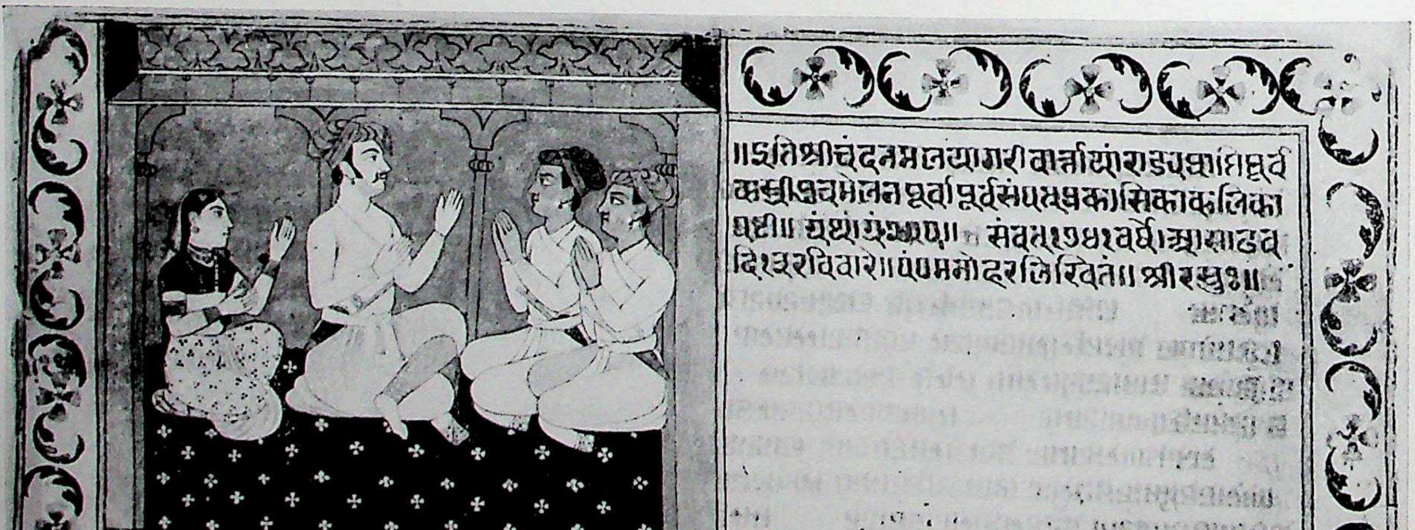
**97.** A king in the palace. Folio from a Ms. of the *Sangrahaṇī Sūtra*. Gujarat school, showing influence of the Popular Mughal style. Painted at Wadhwan in Saurashtra, dated 1638 A.D. 26·2 × 11·7 cms. (no. 139a)



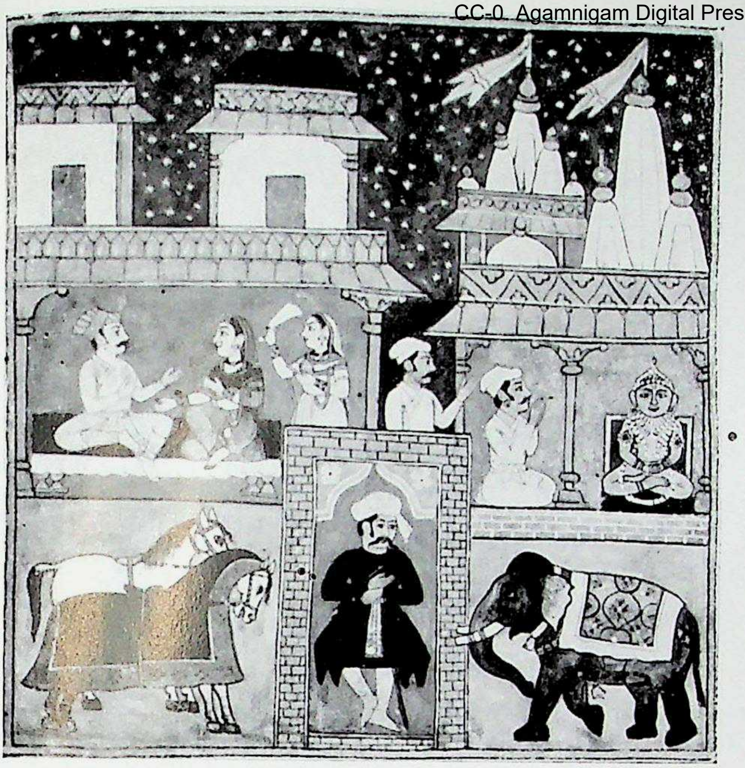
**98.** Indra's court. Folio from a Ms. of the *Sangrahaṇī Sūtra*. Gujarat school, showing influence of the Popular Mughal style. Painted at Wadhwan in Saurashtra, dated 1638 A.D. 26·2 × 11·7 cms. (no. 139b)



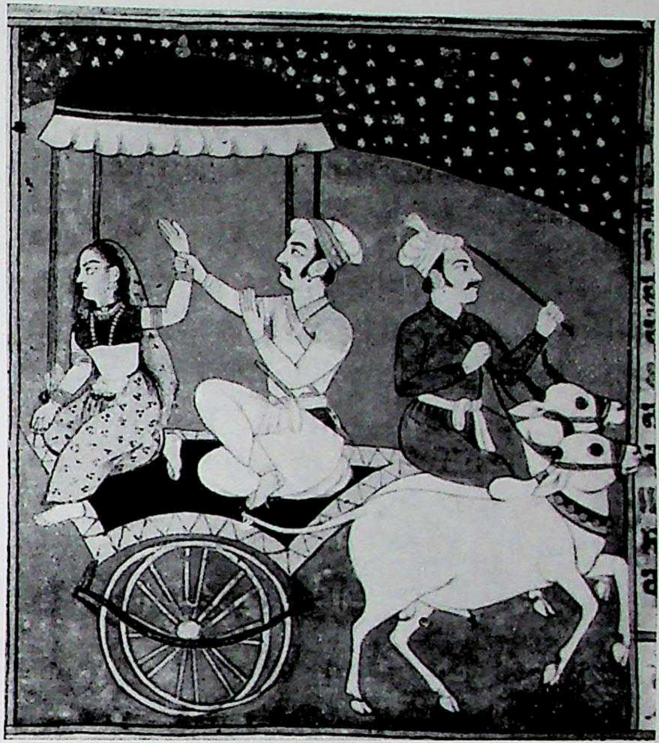
**99.** The elephant seized by the monster. From a *Gajendra-Moksha* series. Rajasthani of uncertain provenance, mid-17th century A.D. or later. 29·3×19·7 cms. (no. 140d)



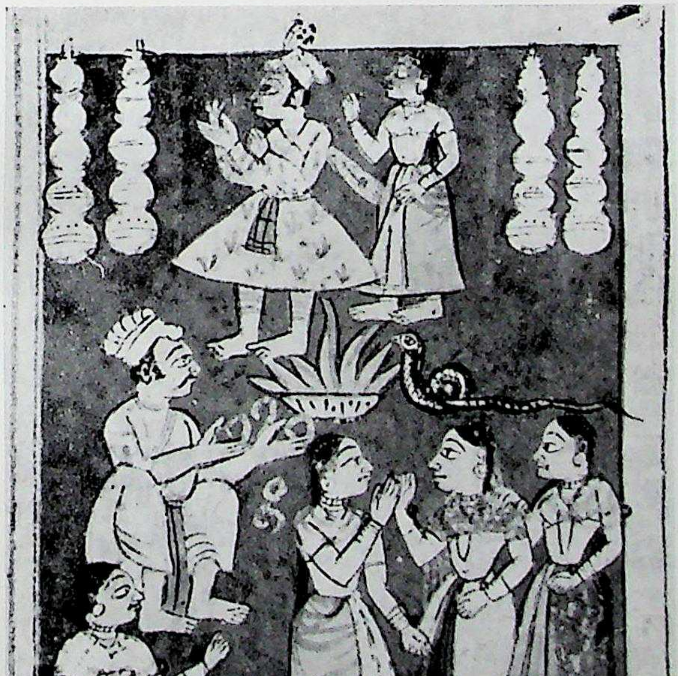
**100.** Reconciliation of Chandana and his family. Colophon of a Ms. of *Chandana Malayāgiri Vārtā*. Rajasthani with Mughal influence, dated V. S. 1741/1684 A.D. 26·3×11·5 cms. (no. 143d)



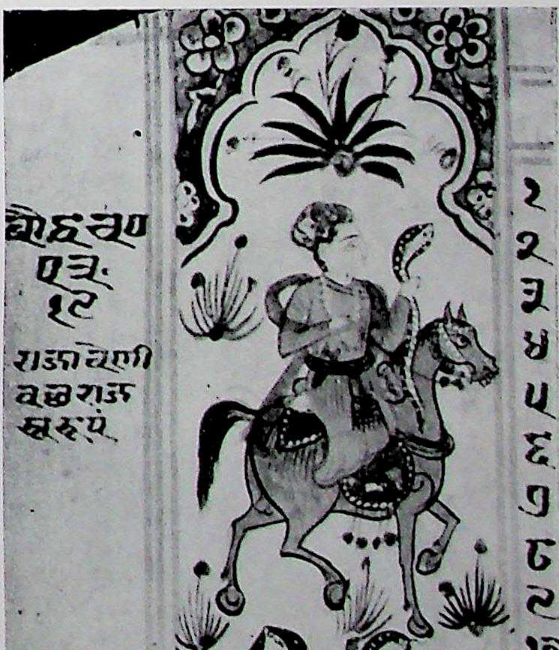
**101.** Chandana in his palace. Illustration from folio 1 rev. of a Ms. of *Chandana Malayāgiri Vārtā*. Rajasthani with Mughal influence, dated V. S. 1741/1684 A.D. 11×11 cms. (no. 143a)



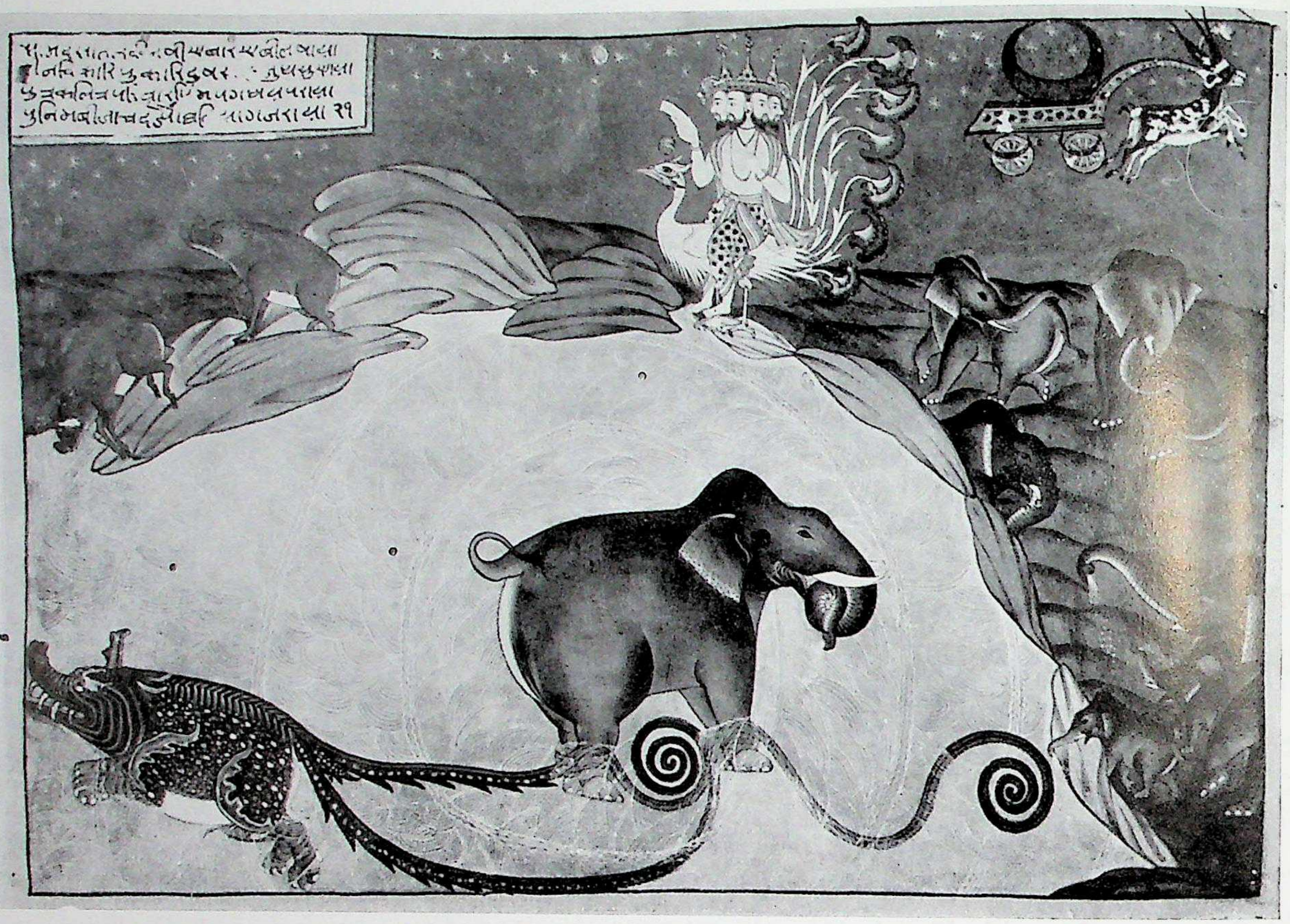
**102.** The banishment of the queen. Illustration from folio 6 obv. of a Ms. of *Chandana Malayāgiri Vārtā*. Rajasthani with Mughal influence, dated V. S. 1741/1684 A.D. 10×11 cms. (no. 143c)



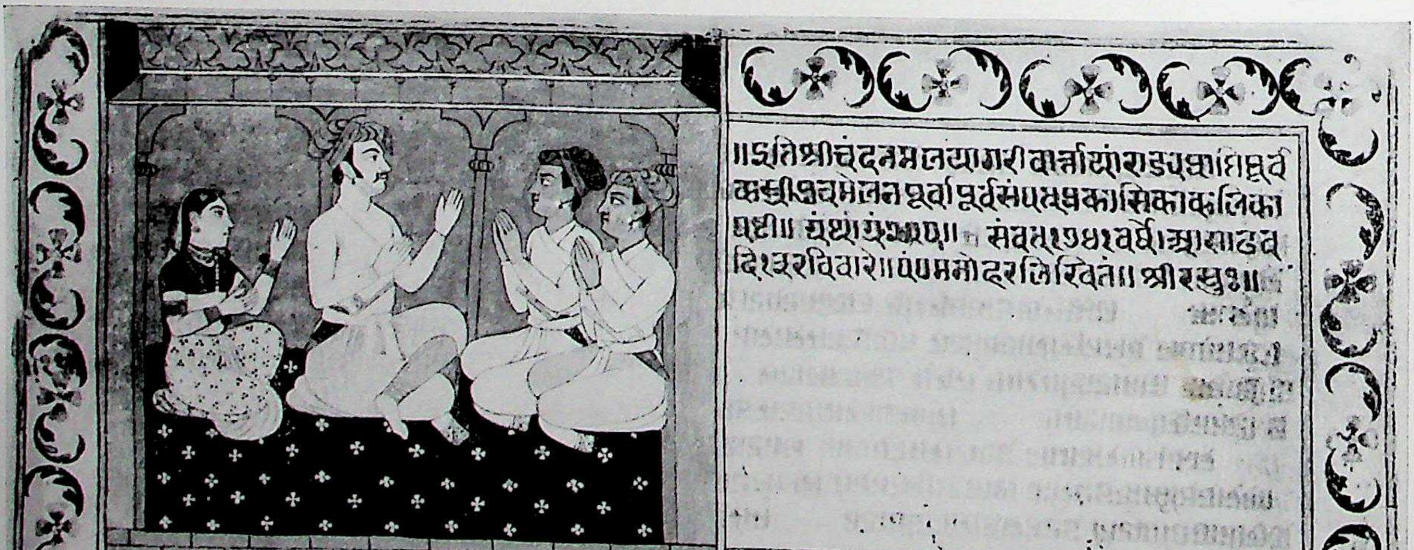
**103.** Illustration from a folio of an unidentified romance by the poet Samayasundara. Probably Rajasthani with Mughal influence, early 18th century A.D. 7·5×10·8 cms. (no. 144)



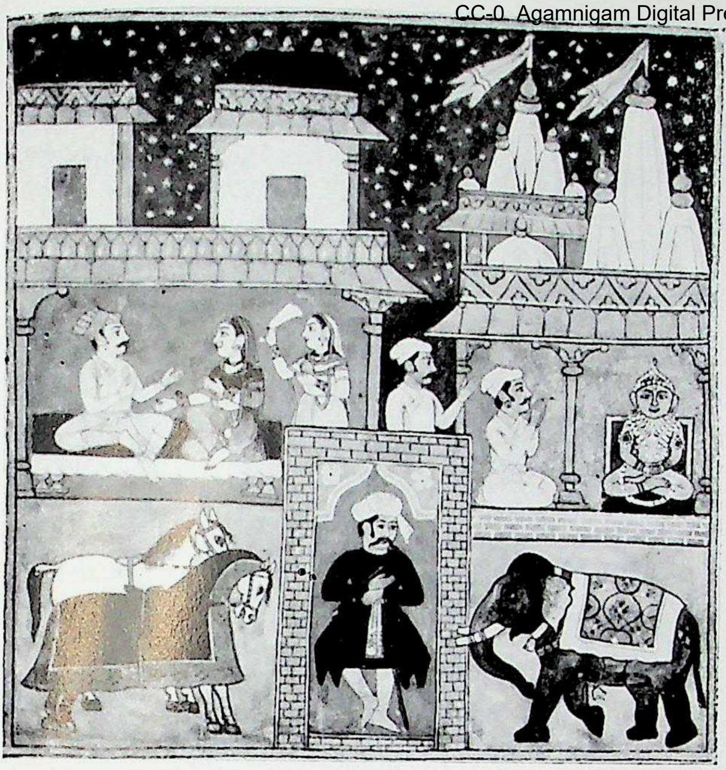
**104.** The form of Raja Veṇi Vachchharāja. Illustration from folio 19 rev. of a Ms. of *Bauddha Chakrāvali*. Rajasthani of uncertain provenance, early 18th century A.D. 4·3×10·7 cms. (no. 145a)



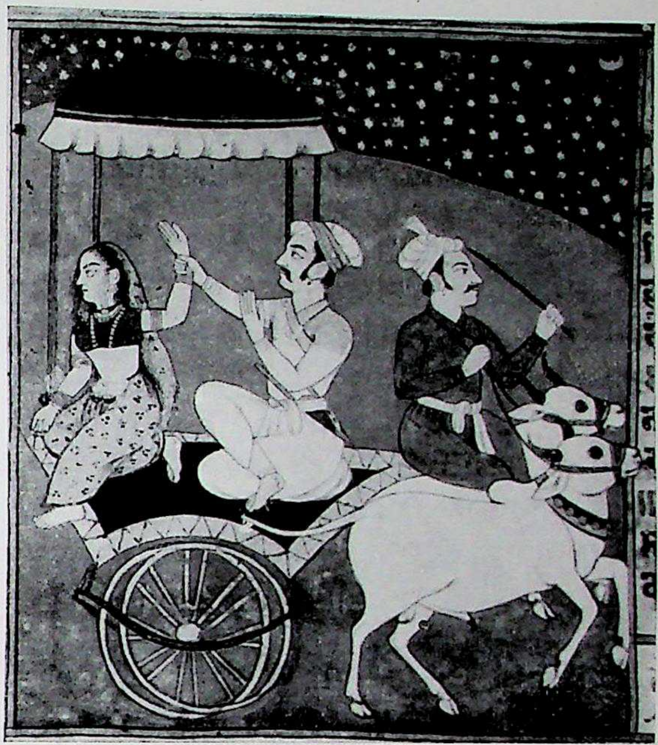
**99.** The elephant seized by the monster. From a *Gajendra-Moksha* series. Rajasthani of uncertain provenance, mid-17th century A.D. or later. 29·3×19·7 cms. (no. 140d)



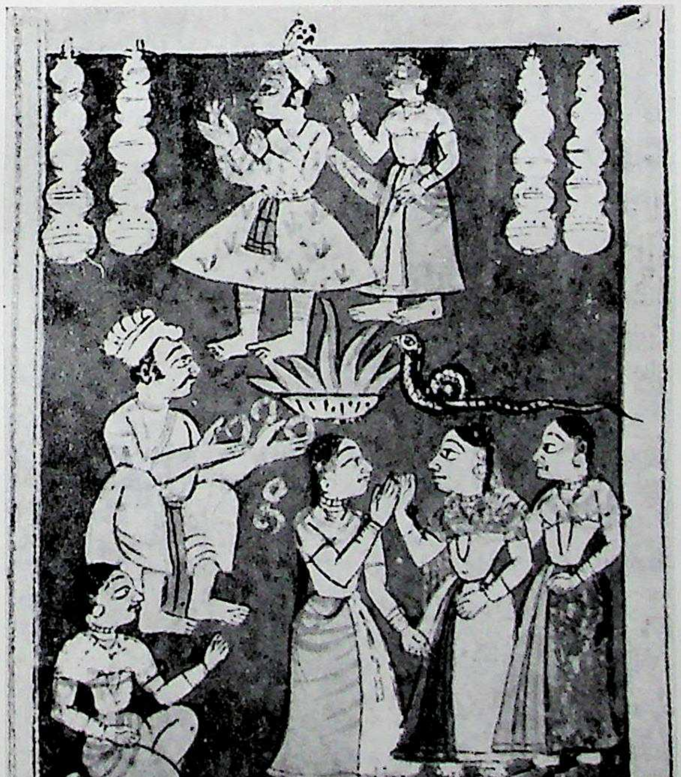
**100.** Reconciliation of Chandana and his family. Colophon of a Ms. of *Chandana Malayāgiri Vārtā*. Rajasthani with Mughal influence, dated V. S. 1741/1684 A.D. 26·3×11·5 cms. (no. 143d)



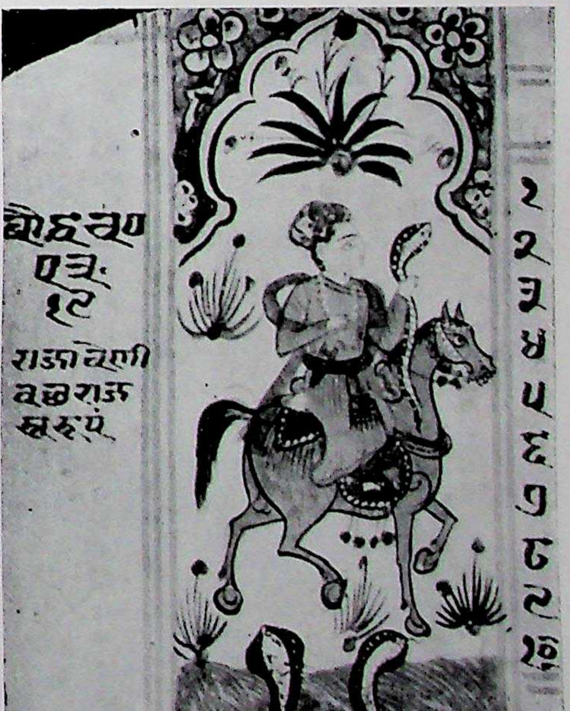
**101.** Chandana in his palace. Illustration from folio 1 rev. of a Ms. of *Chandana Malayāgiri Vārtā*. Rajasthani with Mughal influence, dated V. S. 1741/1684 A.D. 11×11 cms. (no. 143a)



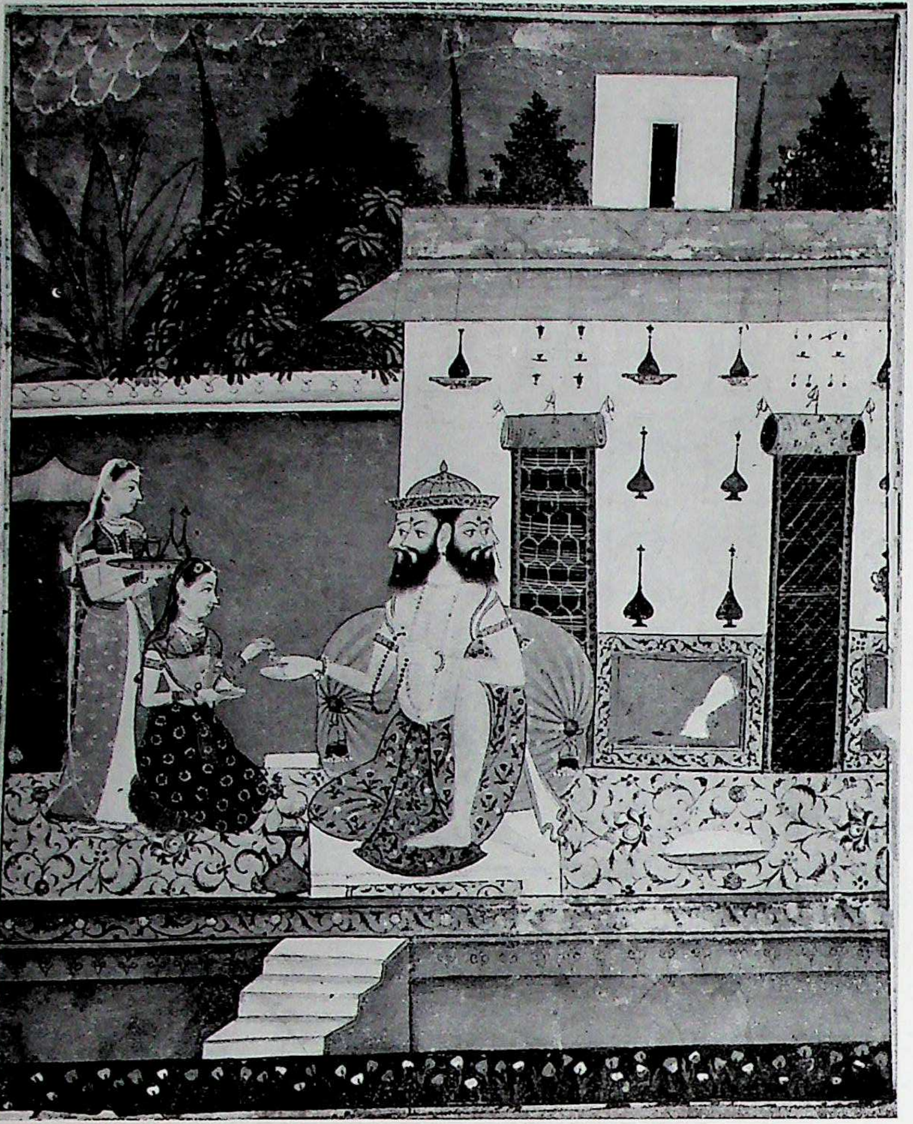
**102.** The banishment of the queen. Illustration from folio 6 obv. of a Ms. of *Chandana Malayāgiri Vārtā*. Rajasthani with Mughal influence, dated V. S. 1741/1684 A.D. 10×11 cms. (no. 143c)



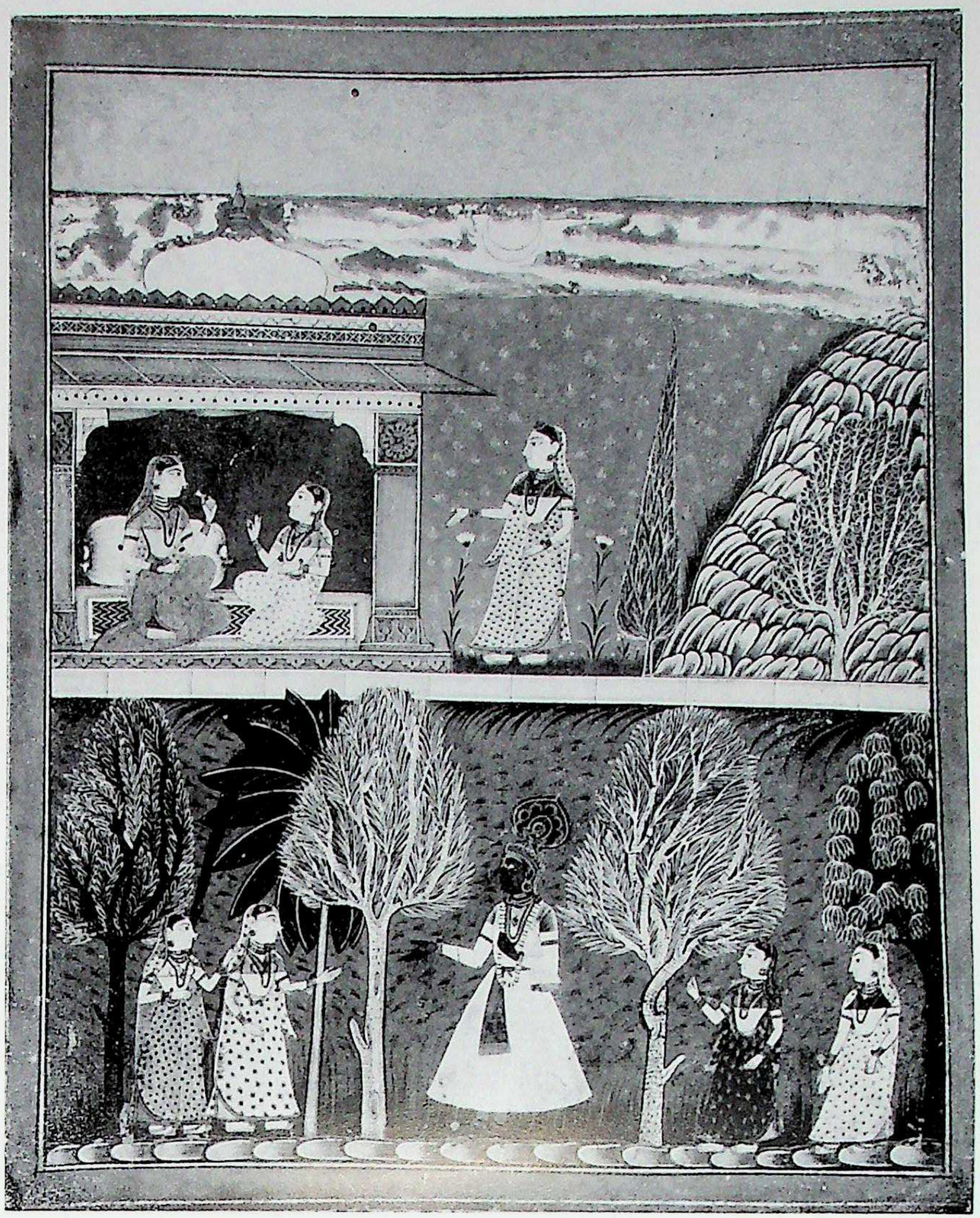
**103.** Illustration from a folio of an unidentified romance by the poet Samayasundara. Probably Rajasthani with Mughal influence, early 18th century A.D. 7·5×10·8 cms. (no. 144)



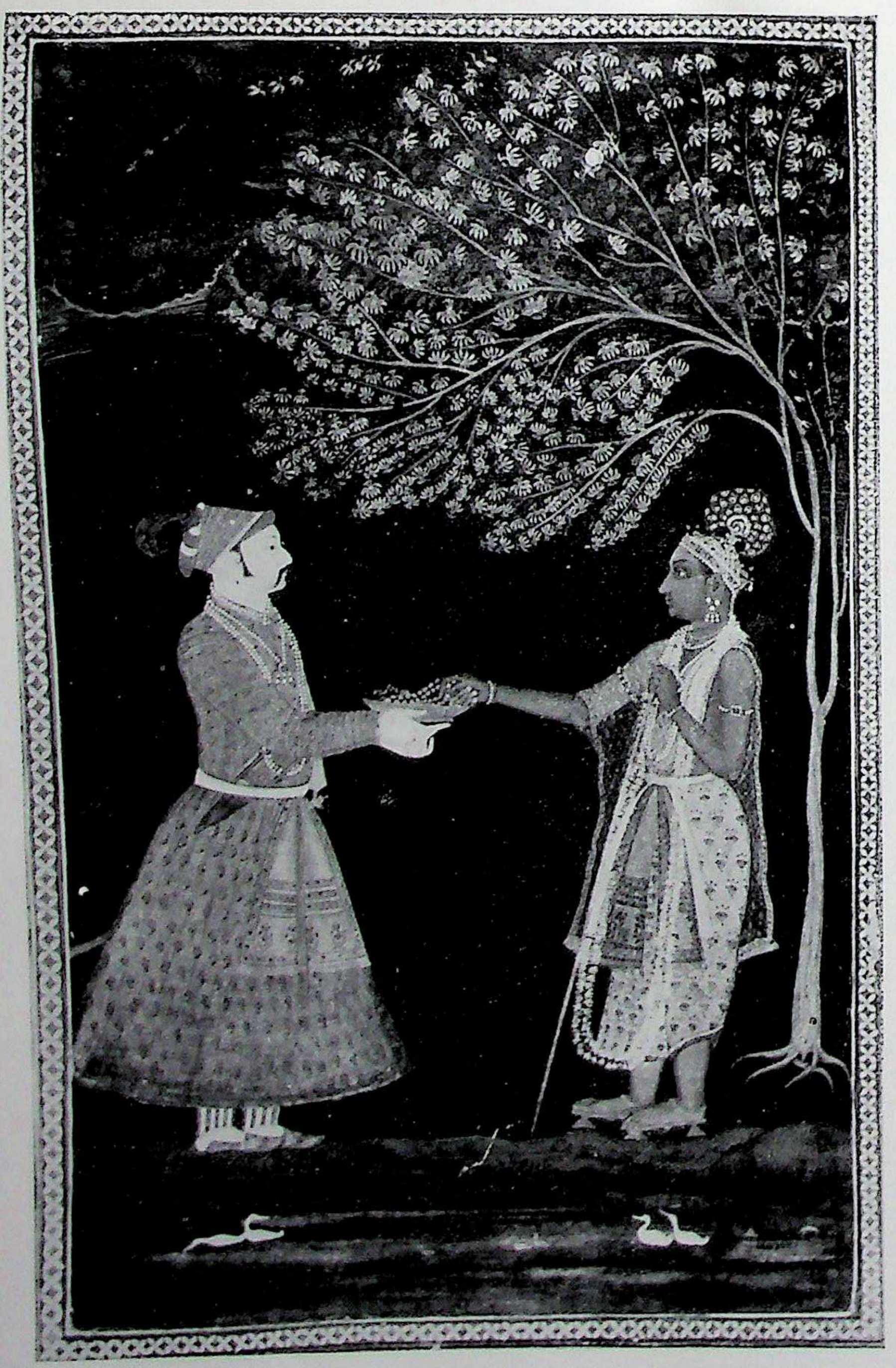
**104.** The form of Raja Veṇi Vachchharāja. Illustration from folio 19 rev. of a Ms. of *Bauddha Chakrāvali*. Rajasthani of uncertain provenance, early 18th century A.D. 4·3×10·7 cms. (no. 145a)



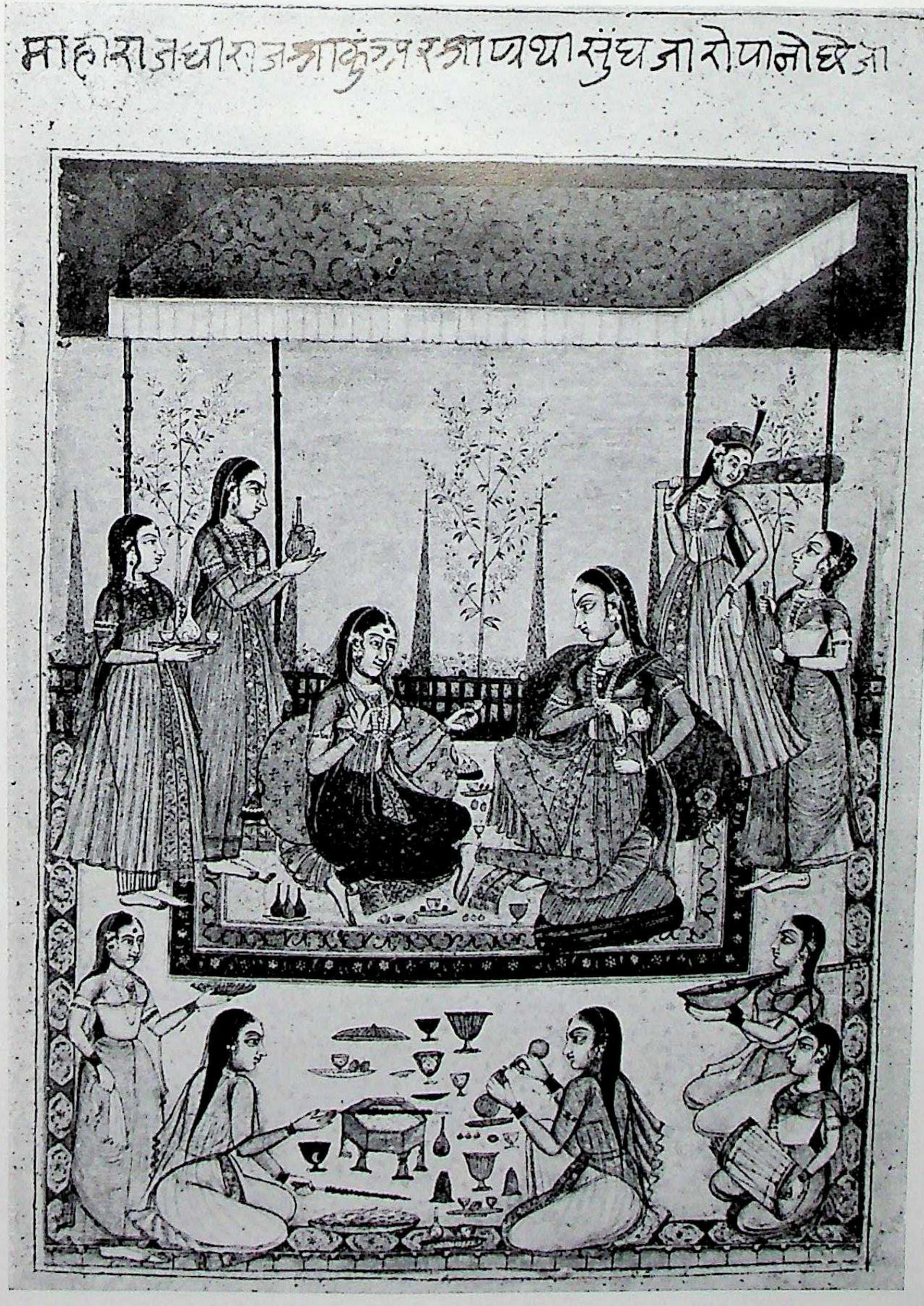
**105.** Rāginī Khambhāvatī. From a *Rāgamālā* series. In all probability painted at the *ṭhikānā* of Ghanerao; some influence from Mewar, as also from elsewhere. *c.* 1660 A.D. 18·7×23 cms. (no. 141).



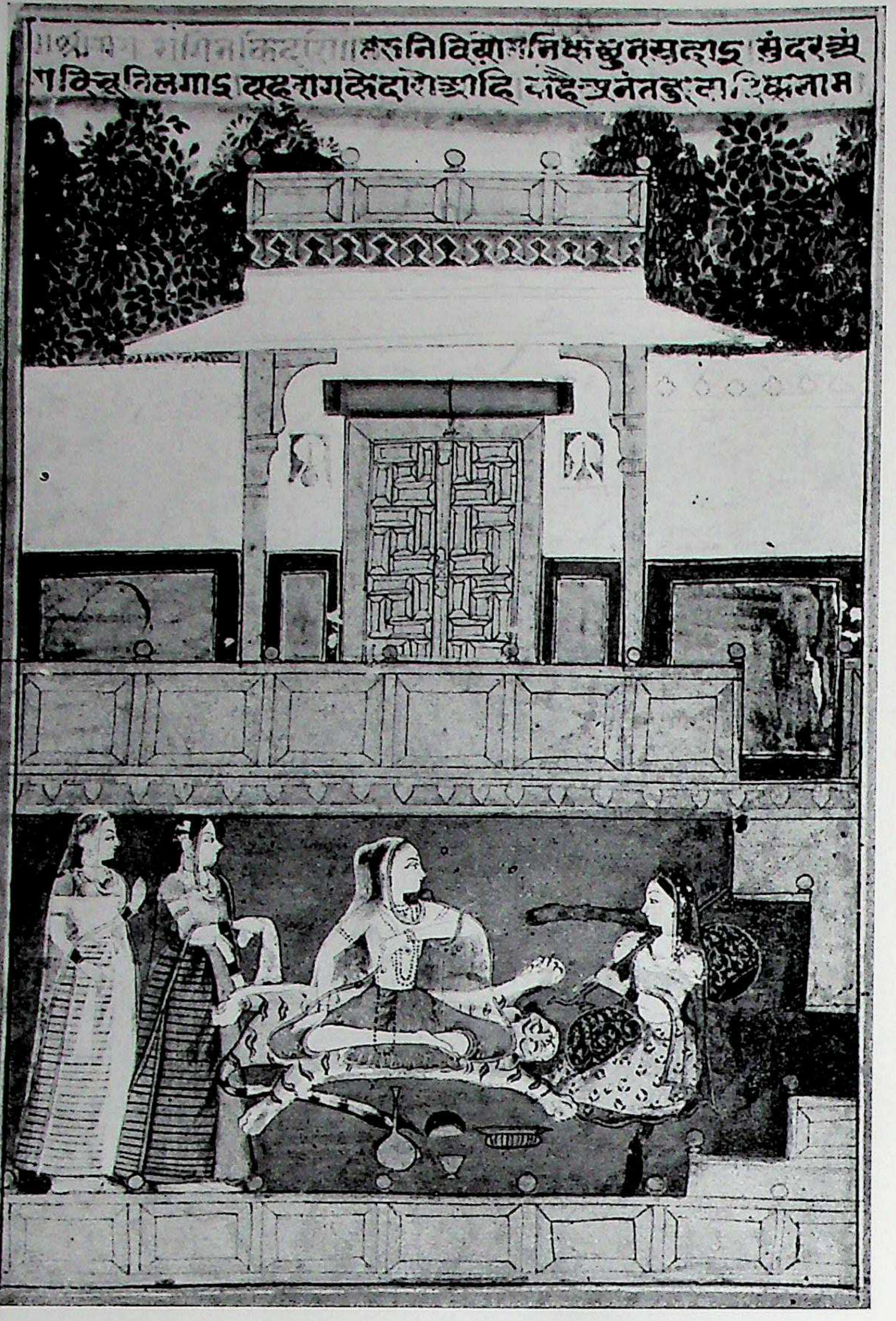
**106.** Unidentified Rāga. Meeting of Kṛishṇa and Rāḍhā. From a *Rāgamālā* series. Rajasthani of uncertain provenance, early 18th century A.D. 23·3×29·2 cms. (no. 146a)



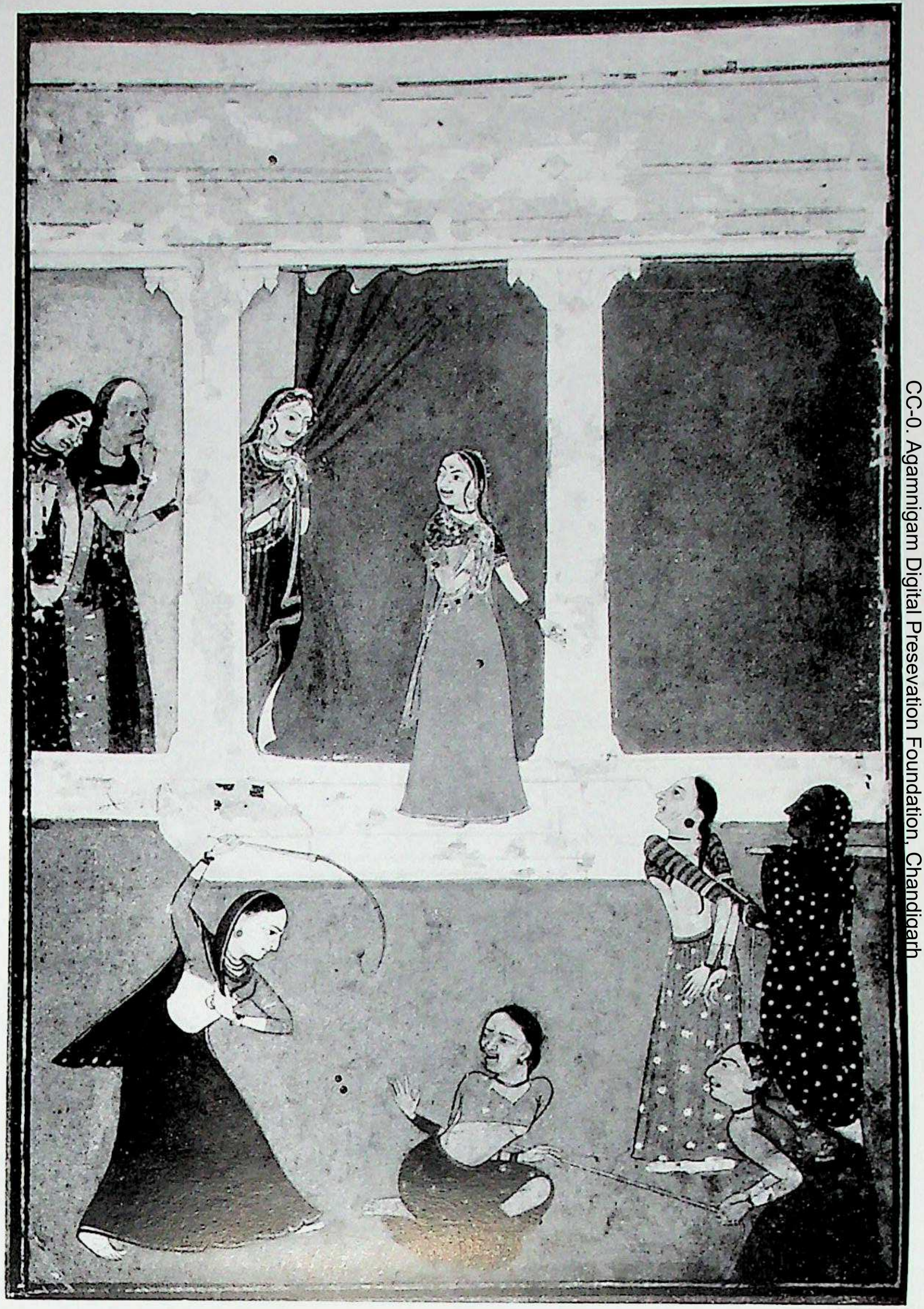
**107.** Prithī Siṅgh offering flowers to Kṛishṇa. Rajasthani. Perhaps from Pratapgarh state, dated 1710 A.D. Painted by Jagannāth. 16·3×26·1 cms. (no. 147)



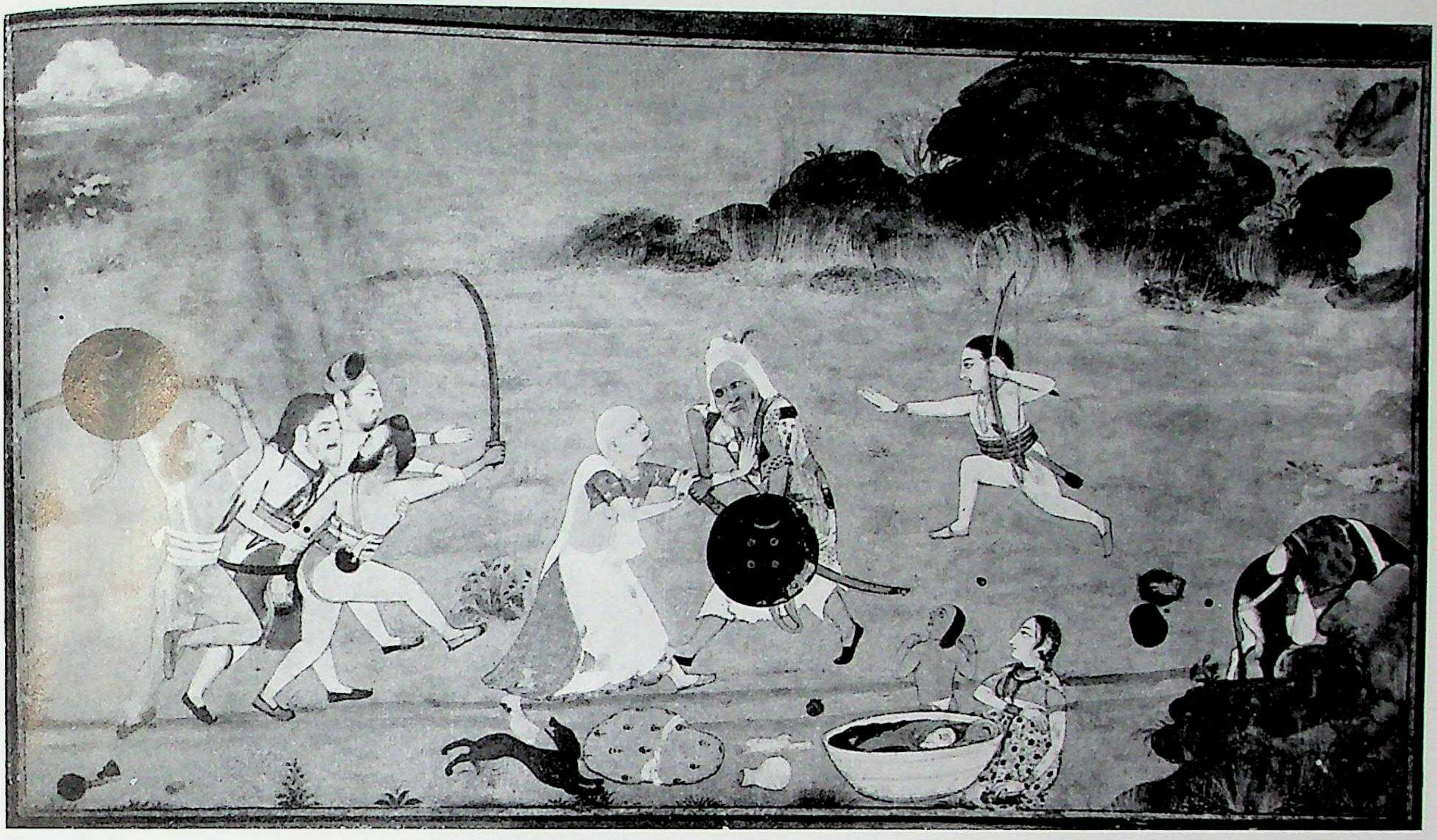
**108.** Ladies drinking. Rajasthani. Perhaps from the *ṭhikānā* of Uniara, *c.* 1700 A.D. 19×25·4 cms. (no. 148).



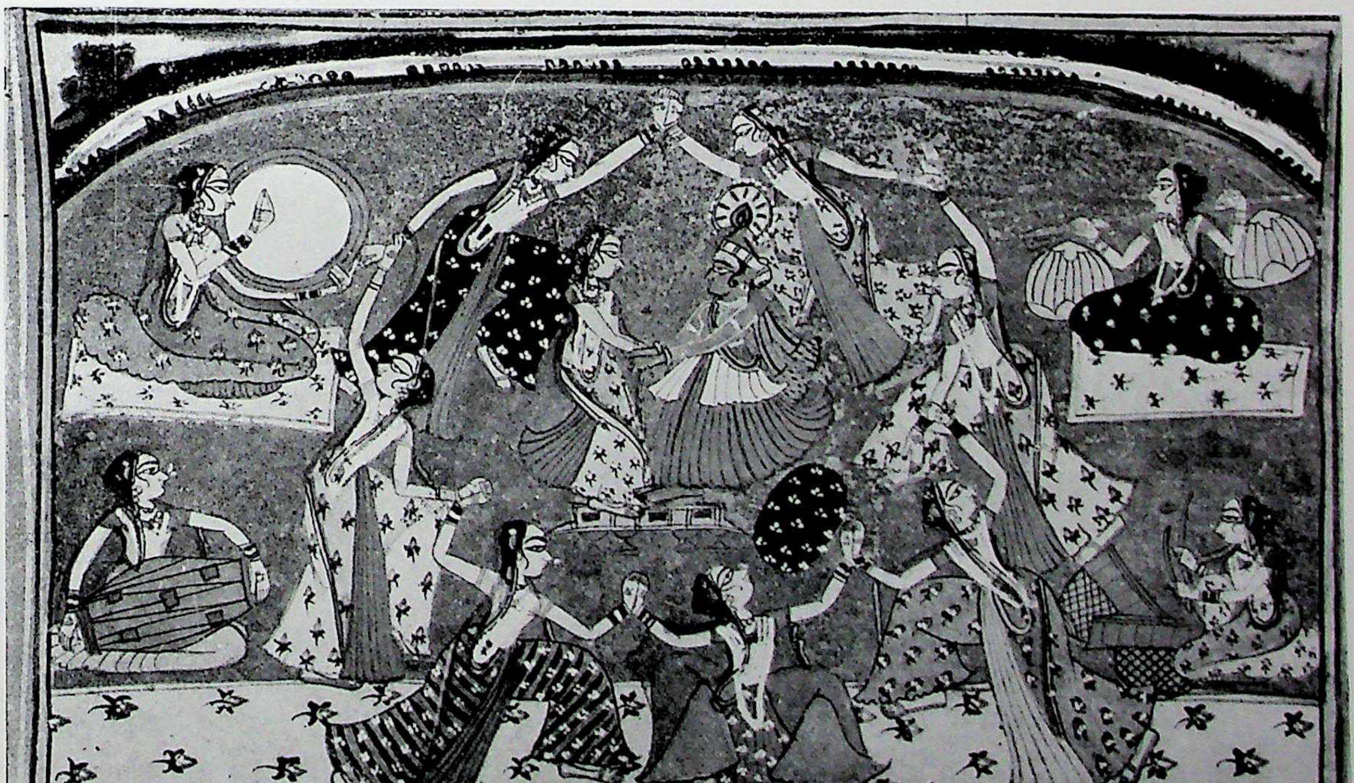
**109.** Rāginī Kedāra. From a *Rāgamālā* series. Rajasthani of uncertain provenance, early 18th century A.D.
18·5 × 27 cms. (no. 150a)



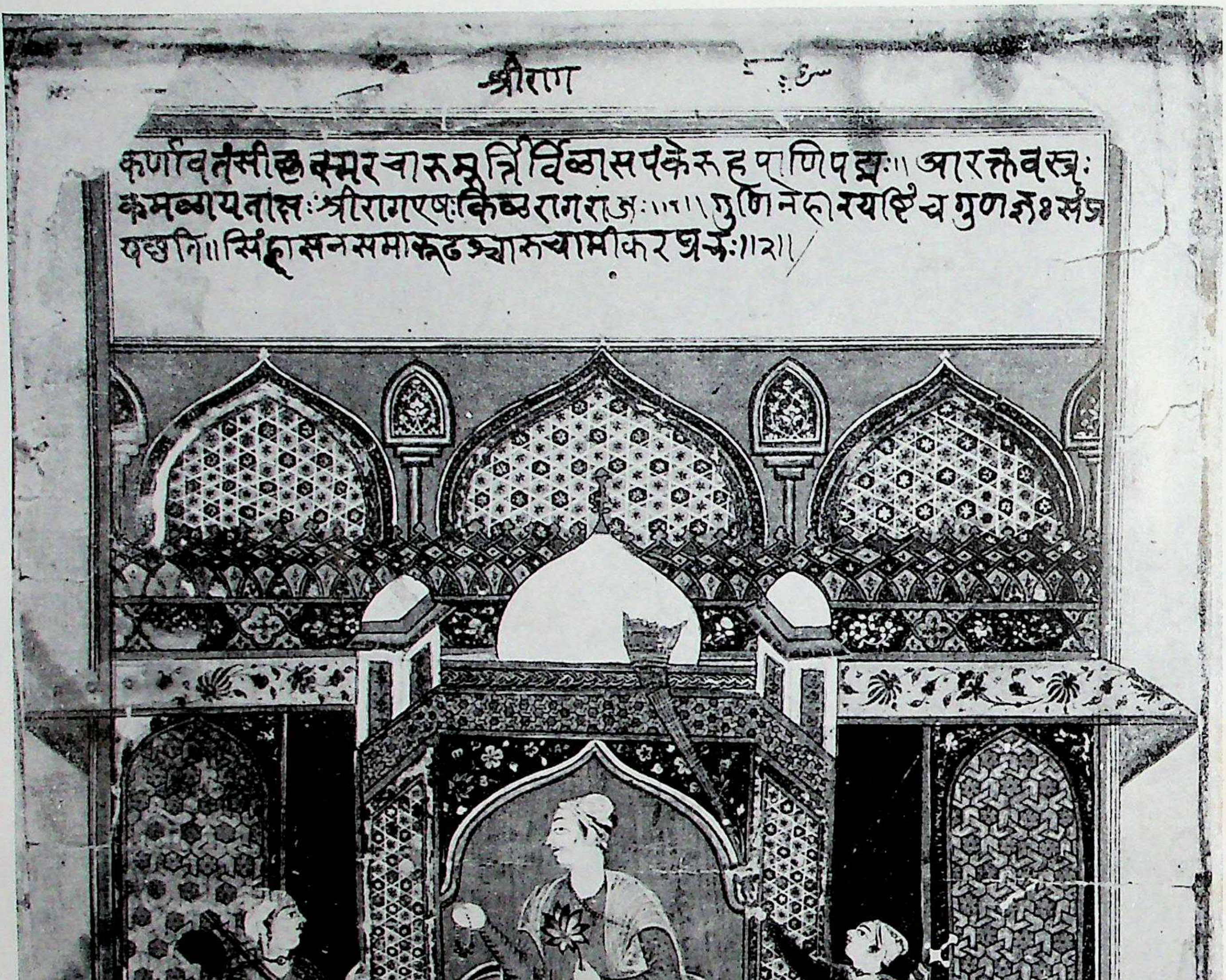
**110.** Flagellation in the harem. Rajasthani of uncertain provenance, second quarter of the 18th century A.D. Painted by Gaṅgārām, 18 × 26·5 cms. (no. 152)



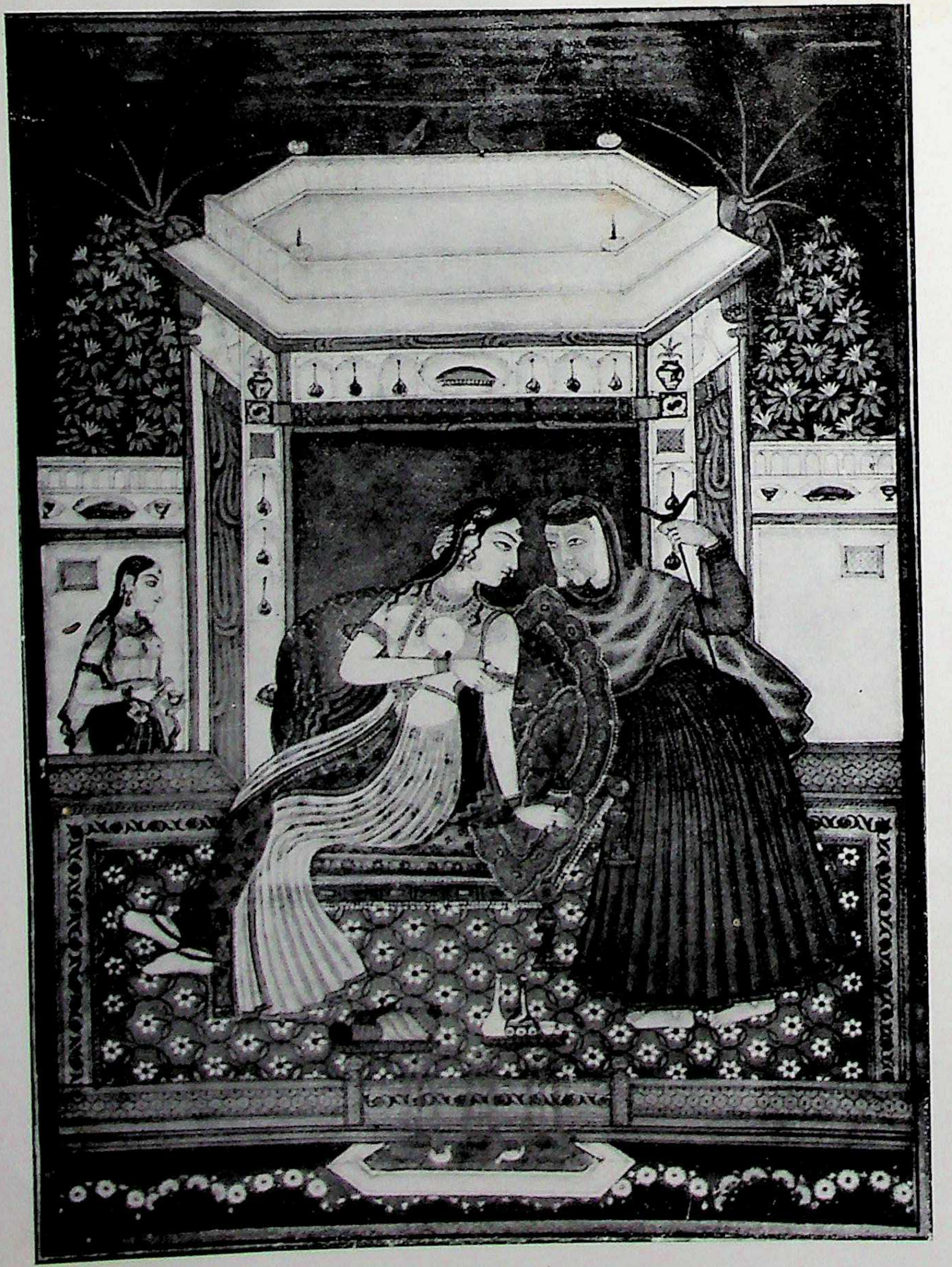
**111.** *Yogīs* fighting. Rajasthani of uncertain provenance, second quarter of the 18th century A.D. Painted by Gaṅgārām. 30·2×16·3 cms. (no. 153)



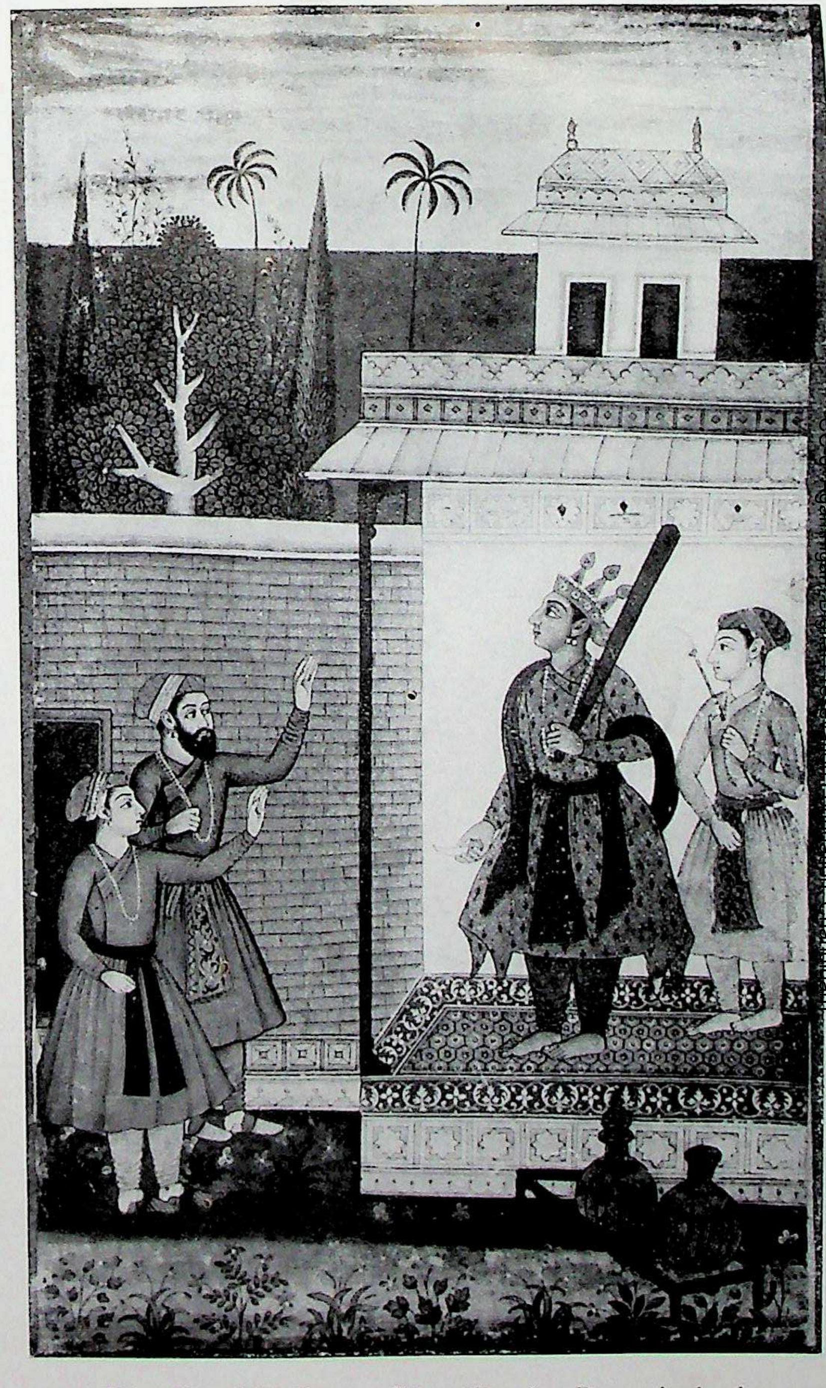
**112.** *Rāsa Līlā.* Rajasthani of uncertain provenance. Folk style, 18th century A.D. 20·3×15 cms. (no. 155)


श्रीराग
कर्णावतंसीकृत स्मरचारुमूर्त्तिर्विलासपंकेरुहपाणिपद्मः॥ आरक्तवस्त्रः
कमलायतानः श्रीरागएषः किलरागराजः ॥१॥ गुणिनेहारयतिच गुणज्ञः संज्
यद्गुनि॥ सिंहासनसमारूढश्चारुचामीकरप्रभः ॥२॥

**113.** Rāga Śrī. Deccani, late 16th century A.D. 20·4×24 cms. (no. 157).



**114.** Lady with duenna. Deccani school, Golkunda, late 17th century A.D. 14·8×21 cms. (no. 158)



**115.** Rāga Kānahḍā. From a *Rāgamālā* series. Deccani school, Golkunda, late 17th century A.D. 16·5×25·3 cms. (no. 159c)

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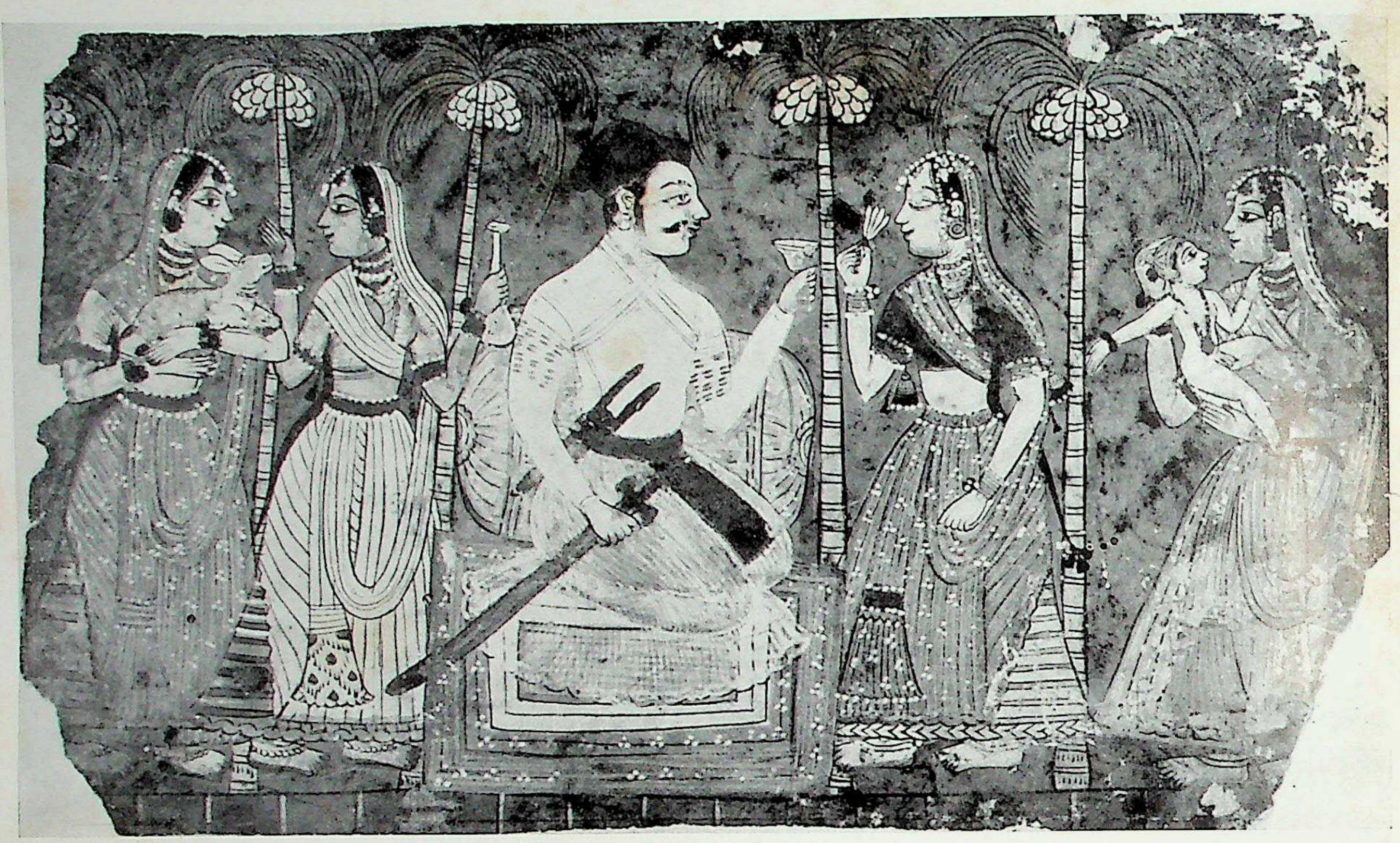
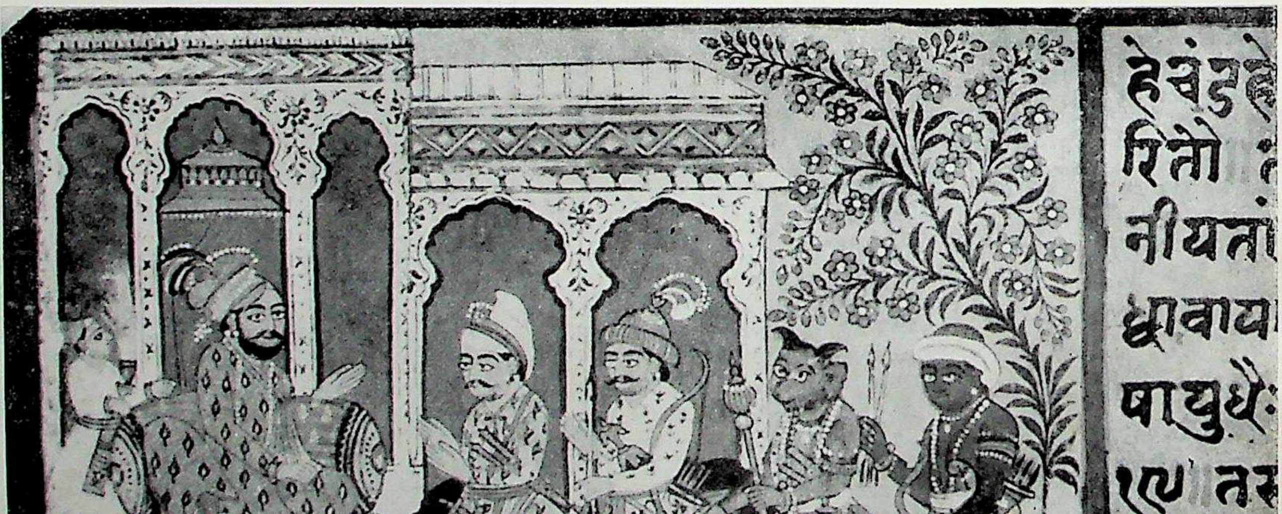


**116.** A king with his women. Deccani, perhaps from Shorapur, early 18th century A.D. 22·8 × 14 cms. (no. 161)



**117.** Court of the demon king. Detail from a folio of a Ms. of *Devī Māhātmya*. Probably Nagpur, late 18th century A.D. 24 × 10·5 cms. (no. 163)